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PHONIC SHORTHAND
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HANDBOOK
OF
BRITISH PHONOGRAPHY;
OR,
A NEW AND IMPROVED METHOD OF WRITING
WORDS ACCORDING TO THEIR SOUNDS:
BEING A COMPLETE SYSTEM OF
PHONIC SHORTHAND,
ADAPTED FOR BUSINESS PURPOSES,
VERBATIM REPORTING, &c.

BY EDWARD JAMES JONES.

*(From 1843 to 1861 a writer of Mr. Isaac Pitman's system, and
for the last 18 years a writer of the system here given.)*

FOURTH EDITION.

LONDON:

S. W. PARTRIDGE & Co., 9 PATERNOSTER ROW.

1880.

[Entered at Stationers' Hall.]

TO
SHORTHAND WRITERS IN GENERAL,
BUT PARTICULARLY TO THOSE INTERESTED IN THE PROGRESS
OF
PHONO-STENOGRAPHY,

THIS WORK IS RESPECTFULLY DEDICATED BY

THE AUTHOR.

JAMES PETTIGREW, PRINTER, GLASGOW.

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1880

P R E F A C E.

IN February 1863, was published the First edition of Jones's "Handbook of Phonography." The Second edition was published in 1871, and the Third edition in 1876. The present Work embodies the details of the System as written in the autumn of 1880.

For R, L, N, NG, S, WH, W, H, and Y (nearly all of them frequently occurring letters), we have provided signs sloping in the direction of common writing, *and which may be written either downwards or upwards*, thus giving great facilities for good joinings, and freedom of hand. P, B, and K are provided with horizontal, as well as downward signs, which arrangement gives a convenient method of *repeating* these letters, and also often obviates the necessity for taking an outline *below* the line.

The utility of the arrangement for prefixing the semi-consonants W, H, Y, to R, L, &c. will speak for itself to any experienced Stenographer, and requires no comment.

Prior to commencing the construction of a new Alphabet, the originator of this System took a warm interest in the discussion of proposed improvements in Mr. Pitman's Shorthand, and many details now incorporated in that System were suggested by the author of this little Work. Considering this, and also the fact that the Shorthand herein given has been practised eighteen years, and practised, too, with a view to discover slight defects and remedy them, and taking also into account that British Phonography has been extensively taught, and proved to be easily learned, and, though very brief, is thoroughly legible,—the author confidently believes that no need will be felt for any fundamental alterations, and pledges himself not to alter the Alphabet, or principles of abbreviation in any future edition which may be required.

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The copious illustrations of the manner in which Phraseographs and contracted outlines are formed, and the elaborateness of the Tabular List of "Single-stroke Word-signs," will give the persevering Student all the information required to enable him (after a reasonable amount of practice) to report a speaker *verbatim*. The Tables referred to will also tend to uniformity amongst writers, in the choice of outlines, by definitely fixing the best forms for many useful words. The Tables of *Outlines* and *Word-signs* also exhibit very strikingly to the experienced Phonographist the great consonantal power of the System, and the legibility thereby secured by *indicating*, according to the form of letter used, the place, or situation of vowels in relation to the consonant stem, thus rendering the writer much more independent of ruled-paper, and of the insertion of vowel marks, to distinguish between words containing the same consonants. For illustrations of this, see the words given under the heads of R and L in the Lists above referred to.

In our vowel scale we have given the vowel in *miss* as the short sound of the vowel AY in *mace*. Mr. Pitman pairs the vowel in *mess* as the short sound of AY. Let the reader try to shorten the vowel in *mace*, and pronounce the word thus shortened, several times in rapid succession, and we think the result will be much nearer *miss* than *mess*. Since publishing our First Edition, we have been pleased to find that ALEXANDER MELVILLE BELL, F.R.S.S.A., &c., holds the same views that we do respecting vowel AY. See his "*Principles of Speech*," p. 34. 1863 Edition.

To those gentlemen who have kindly taken an interest in this System of Shorthand, and particularly to certain Writers of it residing in, and near Glasgow, the Author presents his grateful acknowledgements.

EDWARD JAMES JONES.

DALMONACH HOUSE,

BONHILL, N.B., 1st October, 1880.

ADVANTAGES OF SHORTHAND.

"Shorthand, on account of its great and general utility, merits a much higher rank among the arts and sciences than is generally allotted to it. Its usefulness is not confined to any particular science or profession, but is universal: it is therefore by no means unworthy the attention and study of men of genius and erudition."—*Dr. Samuel Johnson.*

To many minds, the very mention of the word "Shorthand" will suggest many advantages resulting therefrom. In addition to its more general application to reporting, it is highly serviceable for other purposes. Phonic Shorthand may be used with a great saving of time for correspondence between friends who practise the same system, and is also exceedingly useful for writing drafts, or copies of longhand letters; rough-sketching matters of business, &c.

For the writing of literary compositions it is of great utility, as the matter can either be delivered from the shorthand notes, or a longhand copy written therefrom for the printer. If the compositor understands the system, a longhand transcription is unnecessary, as the types can be set up from shorthand copy. Authors, who now use shorthand, but vividly remember the time when their thoughts had to "struggle through the strait gate of the old handwriting," know well how to appreciate a system of writing which enables the pen to keep pace with, or even to outstrip the powers of composition, and saves not only many valuable thoughts which would otherwise slip, unpenned, into oblivion, but also the author's time, manual labour, and, probably, his health.

For keeping a diary, taking extracts from books, notes of lectures and sermons, and general memoranda, a method of brief writing is, manifestly, a great convenience.

The acquirement of the pronunciation of a foreign language is rendered much more easy and certain by a knowledge of Phonic Shorthand, and for the linguist and philologist, *this* system is peculiarly adapted on account of its phonetic accuracy, and the efficient means which it provides for the easy representation of foreign sounds.

In houses of business, Shorthand steps in as an economizer of time. The principal of a commercial establishment, by dictating the replies to his letters at the rate of ordinary speech to a competent Phonographer, may conduct the largest correspondence in almost a tithe of the time ordinarily required; thus saving much of his time and energy for other important duties. His shorthand clerk would afterwards write out the replies in longhand, ready for signature, or posting. This use of shorthand in mercantile and railway offices is becoming growingly important, and will no doubt receive due consideration by steady and intelligent young men, of business habits; persons capable of filling such offices being, at present, comparatively few.

We here transcribe a few excellent remarks on the advantages of shorthand, penned by Mr. Gawtress, the publisher of an improved edition of Byrom's system. These remarks have been deservedly reprinted in many shorthand works, both English and American. We may observe, that whatever can be said on the advantages of the old *a b c* methods, will apply with still greater force to a Phonetic and superior system.

"Shorthand is capable of imparting so many advantages to persons in almost every situation of life, and is of such extensive utility to society, that it is justly a matter of surprise that it has not attracted a greater share of attention, and been more generally practised."

"In England, at least, this art may be considered a National Blessing, and thousands who look with the utmost indifference upon it, are daily reaping the fruits of its cultivation. It is scarcely necessary to mention how indispensable it is in taking minutes of public proceedings. If all the feelings of a patriot glow in our bosoms on a perusal of those eloquent speeches which are delivered in the Senate, or in those public assemblies where the people are frequently convened to exercise the birthright of Britons—we owe it to Shorthand. If new fervour be added to our devotion, and an additional stimulus be imparted to our exertions as Christians, by the eloquent appeals and encouraging statements made at the anniversaries of our various religious Societies—we owe it to Shorthand. If we have an opportunity, in interesting judicial cases, of examining the evidence, and learning the proceedings, with as much certainty, and nearly as much minuteness, as if we had been present on the occasion—we owe it to Shorthand. In short, all those brilliant and spirit-stirring effusions which the circumstances of the present time combine to draw forth, and which the press transmits to us with such astonishing celerity, warm from the lips and instinct with the soul of the speaker, would have been entirely lost to posterity, and comparatively little known to ourselves, had it not been for the facilities afforded for their preservation by Shorthand. Were the operations of those who are professionally engaged in exercising this art, to be suspended but for a single week, a blank would be left in the political and judicial history of our country, an impulse would be wanting to the public mind, and the nation would be taught to feel and acknowledge the important purposes it answers in the great business of life.

"A practical acquaintance with this art is highly favourable to the improvement of the mind, invigorating all its faculties, and drawing forth all its resources. The close attention requisite in following the voice of the speaker, induces habits of patience, perseverance, and watchfulness, which will gradually extend themselves to other pursuits and avocations, and at length inure the writer to exercise them on every occasion in life. While writing in public, it will also be absolutely necessary to distinguish and

adhere to the train of thought which runs through the discourse, and to observe the modes of its connection. This will naturally have a tendency to endue the mind with quickness of apprehension, and will impart an habitual readiness and distinctness of perception, as well as a methodical simplicity of arrangement, which cannot fail to conduce greatly to mental superiority. The judgment will be strengthened, and the taste refined; and the practitioner will, by degrees, become habituated to seize the original and leading parts of a discourse or harangue, and to reject whatever is commonplace, trivial, or uninteresting.

"The *memory* is also improved by the practice of stenography. The obligation the writer is under to retain in his mind the last sentence of the speaker, at the same time that he is carefully attending to the following one, must be highly beneficial to that faculty, which, more than any other, owes its improvement to exercise. And so much are the powers of retention strengthened and expanded by this exertion, that a practical stenographer will frequently recollect more without writing, than a person unacquainted with the art could copy in the time by the use of common-hand.

"It has been justly observed, 'this science draws out all the powers of the mind;—it excites invention, improves the ingenuity, matures the judgment, and endows the retentive faculty with the superior advantages of precision, vigilance, and perseverance.'

"The *facility it affords to the acquisition of learning* ought to render it an indispensable branch in the education of youth. To be enabled to treasure up for future study the substance of lectures, sermons, &c., is an accomplishment attended with so many evident advantages that it stands in no need of recommendation. Nor is it a matter of small importance, that by this art the youthful student is furnished with an easy means of making a number of valuable extracts in the moments of leisure, and of thus laying up a stock of knowledge for his future occasions. The pursuit of this art materially contributes to improve the student in the principles of grammar and composition. While tracing the various forms of expression by which the same sentiment can be conveyed; and while endeavouring to represent, by modes of contraction, the dependence of one word upon another, he is insensibly initiated in the science of universal language, and particularly in the knowledge of his native tongue.

"The rapidity with which it enables a person to commit his own thoughts to the safety of manuscript, also renders it an object peculiarly worthy of regard. By this means many ideas which daily strike us, and which are lost before we can record them in the usual way, may be snatched from destruction, and preserved till mature deliberation can ripen and perfect them.

"In addition to these great advantages, Science and Religion are indebted to this inestimable art for the preservation of many

valuable lectures and sermons, which would otherwise have been irrecoverably lost. Among the latter may be instanced those of Whitfield, whose astonishing powers could move even infidelity itself, and extort admiration from a Chesterfield, and a Hume, but whose name would have floated down the stream of time, had not Shorthand rescued a portion of his labours from oblivion. With so many vouchers for the truth of the remark, we can have no hesitation in stating it as our opinion, that since the invention of printing, no cause has contributed more to the diffusion of knowledge, and the progress of refinement, we might also add, to the triumphs of liberty and the interests of religion, than the revival and improvement of this long neglected art.

“Such are the blessings which Shorthand, like a generous benefactor, bestows indiscriminately on the world at large. But it has additional and peculiar favours in store for those who are so far convinced of its utility as personally to engage in its pursuit. The advantages resulting from the exercise of this art, are not, as is the case with many others, confined to a particular class of society; for though it may seem more immediately calculated for those whose business it is to record the eloquence of public men, and the proceedings of popular assemblies; yet it offers its assistance to persons of every rank and station in life—to the man of business as well as the man of science—for the purpose of private convenience as well as of general information.”

A SKETCH OF THE HISTORY OF SHORTHAND.

AN ancient author informs us, that the earliest swift writers proceeded as follows:—Several writers arranged to divide, by signals, or otherwise, a speech or oration into portions of about six or eight words each; to write these portions in succession, and afterwards compare notes to produce a verbatim transcription of the whole discourse!

The earliest system of ancient shorthand which has been handed down to us, is generally attributed to Cicero; was practised by TYRO sixty years B.C., and considerably enlarged and expanded by Seneca in the first century. The forms of some of the letters bear a rude resemblance to the Roman and Grecian, and being ill adapted for joining, comparatively few words are written in full, the initial, or leading letters being generally used. Plutarch informs us that the oration of Cato relative to the Catalinian conspiracy, was taken in that system. In his life of Cato, the Younger, he remarks:—“This, it is said, is the only oration of Cato’s that is extant. Cicero had selected a number of the swiftest writers, whom he had taught the art of abbreviating words by characters, and had placed them in the different parts of the Senate-house. Before his consulate, they had no shorthand writers.”

Shortly after this time, Stenography was highly valued among the Romans, and practised even by the Emperors. Owing probably to the perishable nature of the writing materials of the Romans (often tablets covered with a layer of soft wax), little is now known either of their systems of shorthand, or of many of the noble, spirit-stirring orations reported therein. From the decline of the Roman Empire in the 5th century, to the reign of Elizabeth, in the 16th century, shorthand was almost unnoticed. Since the commencement of the 17th century, however, upwards of 200 systems have been published in England!

In 1588, TIMOTHY BRIGHT published, under the title of "*Characterie*," an attempt at shorthand writing, dedicated to Queen Elizabeth. This was not a system based upon the spelling of words, but consisted of arbitrary characters, each representing a word. Two years later, Peter Bales issued "*The Writing School-master*;" and shortly afterwards, an improvement thereon, entitled "*A New-Year's Gift for England*." Both these works were based on Bright's arbitrary principle.

The credit of inventing a system of English shorthand, based upon spelling, is due to JOHN WILLIS, who, in 1602, published a work, entitled, "*The Art of Stenographie, or Short Writing by Spelling Characterie, invented by John Willis, Batchelor in Divinitie*." For some of the letters, Willis employed signs requiring two inflections of the pen; and for Z, a three-stroke sign, "Z." With such an alphabet, the system was, of necessity, slow, tedious, and inefficient. Strange to say, this blunder of judgment was followed by at least sixteen succeeding authors, up to the appearance of Macaulay's "*Polygraphy*" in 1747! This gentleman not only swept away from his alphabet the double-stroke signs, but was the first to *publish* a system containing the sloping curved signs obtainable by dividing a circle into fourths by a perpendicular and horizontal line. Possibly, Macaulay derived his ideas of sloping curves from Byron's alphabet, which, though unpublished, was completed in 1720.

Of the sixteen systems above mentioned, that by RICH (1654) is remarkable for the number of its arbitrary and hieroglyphical characters (upwards of 300), and the absurdity and uselessness of the bulk of them. Speaking of hieroglyphical arbitraries. Mr. Moat, in his "*Stenographic Standard*," p. 30, styles Mr. Rich "the father of these mysteries;" and fixing upon three symbols representing respectively, "The devils fear and tremble; the eyes of our understanding are darkened; both houses of parliament;" Mr. Moat observes that they might with equal propriety be styled, "The devil upon two sticks; the face of a cat; and two ducks under an arch!" In a more modern system now before us, a common "s" represents a phrase of eighteen words, viz., "Several other remarks might have been made, but as we hasten to a conclusion we shall only state." The letter "S" might, with almost equal propriety, stand

for a whole sermon! The Book of Psalms and the New Testament were engraved and printed in Rich's system.

The two following authors merit special notice:—FARTHING (1654), for introducing a small circle for S; and MASON (1682), for the idea of using *two* forms for S, a small circle, and a stroke sign, and for effecting in other respects considerable improvements upon the alphabets of his predecessors. He was, in fact, the greatest shorthand author of the seventeenth century; Rich being next in order.

In 1751, Thomas Gurney brought out an edition of Mason's system, "*Brachygraphy, by Thomas Gurney*," the alphabet differing from Mason's in the representation of *i* and *y* only!

In 1748 appeared the first system based on the principle of similar signs for similar articulations, by JEAKE. This notion, carried to a ridiculous extreme, coupled with a non-observance of vowels, yielded, as a matter of course, a worthless system. Only imagine, *g, j, k, q*, all represented by the same sign, unvaried by length or thickness! The following sets of letters are similarly treated:—*l, r; m, n; b, p, f*.

The above was followed in 1750, by the first phonetic system, by TIFFIN, which, though objectionable in many features, is decidedly superior to Jeake's rude attempt. Considering the date of his work, Tiffin makes very creditable provision to represent the vowels, throwing the "*a, e, i, o, u*, and sometimes *w* and *y*" basis aside. In fact, a reference to his details, for the purpose of writing out this brief historical sketch, rather surprised us, and very forcibly suggested the thought that the saying of Solomon, "there is no new thing under the sun," is peculiarly applicable to stenographic matters. We were somewhat astonished to find, in Tiffin's system, the germ of an idea, which, after surmounting many difficulties, we had somewhat fully worked out and developed in our own—viz., the writing of diphthongs, or compound vowels, by the junction of the signs representing their component elements. Thus Tiffin represents *oi* by joining *aw* and *ee*; *ou* by *ě* and *oo*,* and *ū* by the union of *ee* and *oo*. Tiffin having selected a sign for *oo* requiring two inflections of the pen, his diphthongs containing this sound (*ou ū*) require three, and are, consequently, too cumbersome and lengthy. His signs for the diphthongs *ī* and *oi* are, however, good and practical, viz., *v* and *<*. Tiffin was the first to use a small dot for the aspirate.

In 1760 TAPLIN brought out a system in which he selects similar signs for the similar sounds *k g, f v, p b, t d, s z*. He uses perpendicular lines for *t d*; horizontals for *k g*, and a small circle for *s z*. He also hooks straight letters on the left-hand side to add *r*, and on the right to add *l*, with this difference, however, from Mr. Pitman's Phonography; in the former, the hook is joined to the end of the consonant; in the latter, to the beginning.

In 1762 appeared LYLE'S phonetic system. His analysis of the

* This analysis of *ou* by Tiffin seems to imply that the present Lancashire provincial pronunciation (ěoo) of this diphthong, was generally prevalent a century ago.

sounds of language displays considerable phonetic knowledge. He held very clear and correct views as to what a system of shorthand *should be*; unfortunately, however, his disposal of stenographic material is strikingly at variance with his theoretical ideas and intentions. He could see what was desirable, but not the method of its attainment.

Another system of phonic shorthand, issued in 1766 by W. HOLDSWORTH and W. ALDRIDGE, of the Bank of England, is, like the above mentioned, impracticable as regards easy writing, but is noteworthy for the circumstance that the authors ground their system on exactly the same analysis of spoken sounds as that which is adopted in the following more recent systems of phonetic writing, viz.:—Row's lengthy, script-like system, 1802; George Edmonds's "*Philosophic Alphabet*," for phonetic longhand and printing, 1832; Isaac Pitman's Shorthand, 1837, &c.

Of the many systems (chiefly unphonetic) which have appeared during the last century, our space will only allow us to notice briefly, the most popular, or peculiar. Amongst these, that constructed by Dr. JOHN BYROM, of Manchester, in 1720, and published in 1767, after his death, claims notice. This author bestowed great care in the arrangement of his alphabet, to secure good joinings and lineality of writing. To effect his object, he employed two signs struck in different directions for eight of his letters, and three distinct signs for the letter L. His alphabet contains fourteen signs, commencing with an initial circle. The frequent requirement of a circle and a stroke to represent *one* letter, greatly retards the progress of the pen; and hence, while pleasing to the eye, Byrom's system lacks the very important requisite of rapidity. In Molineux's (1823) edition of Byrom, the principle of thickening a stroke to distinguish the spoken from the whispered letter is applied to distinguish *v* from *f*, and *z* from *s*. The same thing occurs in Harding's 5th edition of Taylor's, 1826.

MAVOR, 1780.*—Previous to the introduction of this system, Shorthand was comparatively little used for reporting public proceedings. Mason's, Gurney's Edition of Mason's, and Byroms, were not considered sufficiently brief to repay the trouble of acquirement, and contracted long-hand was employed by many in preference. Dr. Johnson reported parliamentary debates in long-hand, and boasted that he took care that the Whigs should not have the best of the argument,—a thing which he could well manage,—for, instead of *reporting* speeches, he *composed* them, and that too in the same pompous style in which he himself was accustomed to speak.

A comma, in three positions, is used to represent *a*, *e*, *i*, and a dot for *o*, *u*, *y*. A comma is objectionable for rapid writing, and if used at all, should be appropriated to something unimportant, and of rare occurrence. Mavor's system, although it has gone through many editions, and has been much practised, is considered inferior in importance to Taylor's, which followed.

* Mavor himself gives 1780 as the date when his system first appeared. Some writers on Shorthand assign it a rather later date.

TAYLOR'S, 1786.—This, the chief system of the 17th century, is less perplexing and more simple in its construction than Byroms', and is capable of being written with greater speed. This and Dr. Mavor's system, have done much to forward the art of shorthand writing in England. Taylor expresses all the vowels by one dot in any position, thus leading to ambiguity in reading.

In 1823, William Harding, a bookseller, published an improved edition of Taylor's, in which a light dot, placed before the letter *t*, at the beginning, middle, and end, represented respectively *at*, *et*, *it*, and a small dash at the top and middle, *ot*, *ut*. Mr. I. Pitman, who formerly practised Harding's edition of Taylor's, has, in his Phonography, improved upon the above, by adding another dash, in the third position, to represent *oot*, &c.

Editions of Taylor's system have been published by Macdougall, 1835; Odell, 1837; and by Templeton of Manchester, in 1840.

In 1788, an anonymous system appeared, partially phonetic, named "Brachygraphy," in which the whispered and spoken sounds are represented respectively by short and long characters. Had the author exercised more judgment in the appropriation of signs to paired and unpaired letters, a very fair system might possibly have been the result.

LEWIS, 1815.—This is an ordinary *a b c* system, which we notice because its inventor is the author of a very interesting "*Historical Account of Shorthand*."

During the last hundred years the bulk of stenographic authors have come to the conclusion that a perpendicular stroke works best for *t*, and a sloping upstroke for *r*. The horizontal curve forms have generally been appropriated to *m* and *n*, and by some authors a small circle has been employed for *s*. The notice of a few systems, remarkable for *positional* peculiarities, will bring us to the publication of the most generally practised system of the present century, with which we shall compare our own.

RICHARDSON'S system (1800) is much more curious than practical, as the reader may judge by the fact that it is written on a three-barred stave, intersected by two lengths of perpendicular lines about one-eighth of an inch apart, and that in a surface of a fourth of an inch square, places or situations are assigned for twenty letters or words. The writing of a stroke or dot the least remove from the point intended, would give a letter or word entirely different from that which should be committed to paper.

In 1801, BLANC, a Frenchman, followed Richardson with a somewhat similar scheme, but equally impracticable, written on a four-barred stave.

CLIVE issued, in 1810, a system based upon Mavor's. He distinguishes consonants and words by position, and uses one line only. Consonants represented by similar signs, are differentiated by writing one letter on the line, the other under: common words are distinguished by three positions; above, on, and under the line. Clive's amplification of Byrom's idea of differencing common words by position is good, but the plan of thus distinguishing consonants

(which Tiffin also used) is objectionable, on account of the arbitrary expedients required when such consonants occur in the middle or at the end of words. This inconvenient arrangement has been adopted in some recent systems. Clive's system would have been much improved had he fixed his lowest position half a t's length higher, viz., *through* the line instead of *under*. The same remark applies to a system constructed by FARR, in 1819, in which initial vowels and common words and phrases are indicated by three positions,—above, through, and under the line. Both Clive and Farr have attached too little importance to the fact that a writer loses much time by certain aerial motions of his pen over the paper, when the upper and lower portions of the field of writing are too distant from each other. Of the two systems just noticed, Farr's is, on the whole, decidedly the better.

For vowelitic distinctions by position, and positional distinctions between common words,

MOAT, 1833, carries the palm. He writes in a stave of four bars, the upper and lower being formed with two fine double lines. A, e, o take, respectively, the upper, middle, and lower space, i the middle single line, and u the bottom double line. Not content with five places in three-tenths of an inch, he subdivides these five, and thus obtains thirteen "situations," each of which, when dotted, represents a common word. Well may the author remark—"It is to be understood, then, that a dot dropped upon any of these situations, *fully, clearly* and *positively*, expresses that word as there laid down." In addition to the above hair-splitting distinctions, there are niceties of formation in the letters of his alphabet which are quite impracticable in ordinary writing. Mr. Moat was sincerely desirous to advance the art of stenography, and it is to be regretted that his judgment was not more strongly influenced by practical considerations in the compilation of his elaborate, in fact, too elaborate, treatise.

DAVIDSON's system, published in 1847, and written on a similar stave, is much more practical, both alphabetically and "positionally." This author contents himself with five positions in the stave, for a, e, i, o and u, respectively. According to a calculation made by Mr. I. Pitman, in the Reporter's Magazine, 1848, this system, for brevity, is, to Pitman's Phonography, as 263 strokes to 253. Davidson, and also Moat, indicated added consonants by the thickening, shortening, or lengthening of the alphabetical characters.

We just refer to GABELSBERGER's system, published in 1831-34, it being the popular system in Germany. We have carefully examined an Anglicised edition, and consider it ill adapted for English reporting. Although its author professes to have constructed it to follow the motions of the pen in longhand writing, many of the outlines for English words are extremely inconvenient. L, for example, is represented by a joined dot!

In 1837, MR. ISAAC PITMAN's phonetic system appeared under the name of "*Stenographic Sound-hand*." In a subsequent and

improved edition, the name was changed to *Phonography*.^{*} This system is a decided improvement upon any previously published. The simple vowels are represented by dots and dashes placed at the beginning, middle, or end of the consonant, the signs being written light or heavy according to the length of the vowel. The ordinary diphthongs, *i*, *oi*, and *ou*, and those formed by the coalescence of *y* or *w*, with a following simple vowel, are represented by angular and curved signs.

In the case of three out of Mr. Pitman's six couplets of vowels, the short and long vowels are unphonetically paired. They are, *ě*, *a(y)*; *i*, *ee*; *ũ*, *oh*. An unsuccessful attempt was made in 1844, to affect an improvement in the last named couplet, but the three-place scale for the simple vowels presents stenographic obstacles to strict phonetic accuracy, which have not yet been surmounted. A three-place vowel scale is objectionable in the case of half-length consonants. Reckoning ordinary letters at one-eighth of an inch in length (and they are frequently written shorter), a writer of Mr. Pitman's system has to recognize three positions, or situations for vowels, by the side of a stroke one sixteenth of an inch in length. Under such circumstances, the intended vowel must necessarily often be read by guess from the context, or the consonantal outline, rather than by a certain and correct representation. Some years ago, Mr. Pitman considered *two* places for an angular vowel as too uncertain for the reader, and accordingly made a change in the representation of *oi*, &c., and since then, his angular alphabetical vowels have had the full scope of the consonant for one sound.

Other details of Mr. Pitman's system will be noticed in comparing it with British Phonography at the end of this Handbook.

ETYMOGRAPHY.—Under this title, a very fair system of phonetic shorthand was published in 1842, by Mr. S. A. GOOD. This gentleman and Mr. I. Pitman were friends, and both worked hard at the construction of a practical system of Phono-Stenography. In some important details (method of hooking to add *r* and *l*, for example) they coincided in opinion; in others, they differed, and published separate works. We think Mr. Pitman exercised a much sounder judgment than Mr. Good, in the choice of consonant signs; but we prefer Mr. Good's vowel-scale, which was adopted by Mr. Pitman in his 10th edition, in January, 1858. It is a matter of regret that the superiority of Mr. Good's arrangement was not appreciated earlier; much inconvenience and confusion would, thereby, have been avoided.

We had prepared notices of several other systems of recent date, but the space at our disposal will not admit of their insertion without detriment to other portions of this work; we must, therefore, bring our "sketch" to a close.

^{*} The meaning of this word is thus quaintly given in the title of a work of 144 pages now before us, and published in London, 1701:—" *Practical Phonography*: or, the new art of rightly spelling and writing words by the sound thereof; and of rightly sounding and reading words by the sight thereof. Applied to the English tongue, by J. Jones, M.D."

HINTS TO THE STUDENT.

The rapidity of the pupil's progress in mastering a phonetic system of shorthand will depend materially on the keeping of the phonic idea before him in the commencement of his practice. He should be careful to discriminate between the old names of certain letters, and the real powers of those letters in the phonetic alphabet. To this end, he should call the signs by the names we have given, rather than by those to which he has, in some cases, been accustomed. The words illustrating the sounds, or powers of the signs should be carefully examined. *Aw*, *oo*, *ng*, *th*, *sh*, *ch*, *g*, should not be called *ay double u*, *double oh*, *en jee*, *tee aitch*, *es aitch*, *see aitch*, *jee*; but should be named in accordance with the real powers of the phonographs, as given in the Table of the alphabet. A phonograph, in many cases (the above, for instance), does not express the letters placed opposite, but the SOUND represented by those letters. For example,—to ascertain the exact power of “chay,” pronounce *chay* slowly and distinctly, and note the mode of producing the sound. The vowel *ay* should then be gradually separated from the *ch*, and finally, being entirely dropped, the separate sound or power of *ch* will be heard. So with the other signs. If the power of a consonant be required, first pronounce it with a final vowel, and gradually drop the vowel; to arrive at the exact sound represented by a vowel mark, first pronounce the vowel with a following consonant, as *at*, *et*, *it*, then cut off the consonant, and the power of the vowel is clearly heard.

It may be of use to the learner to remark and bear in mind, that a phonograph has always the same meaning or power. Thus “|” invariably represents “T,” no matter how this sound may be denoted in the common orthography; whether by *bt* as in debt, *cht* in yacht, *ct* in indict, *ed* in talked, *ght* in sought, *tt* in Pitt, *phth* in phthisic, or *pt* in receipt, ptyalism, &c.

The first and second vowel in the word “*pity*” being exactly the same, they are each represented by the same vowel sign, (No. 2 light) although *i* is printed for the former and *y* for the latter in our common spelling.

The student will occasionally find it somewhat difficult to determine what are the sounds which are heard in, and which he should write for, certain words, as a given word may be pronounced in several ways by different authorities.* A little phonographic

* It being desirable that those who use the same system should adopt in their writing, a pronunciation as uniform as possible, by way of standard, we would suggest the conveniently sized *Cooley's English Dictionary*, published by Messrs. W. & R. Chambers, Edinburgh and London. By the use of contracted words, a very large quantity of matter is given in this volume. The first eighty pages are taken up with an introduction containing a vast amount of orthographical and phonetic information in a concise, plain form, which will be found highly useful to many phonographers. The pronunciation is indicated with very good judgment and considerable exactness, by means of phonotypes.

practice will, however, lessen or remove these difficulties. To determine the best and most approved method of pronouncing doubtful words, the youthful student will be led to note more closely the orthoepy of competent authorities and good speakers, and thus, while acquiring phonography, his knowledge of pronunciation will be considerably extended and improved.

The exactness with which variations in vowel sounds can be written, if wished, in British Phonography, renders the system specially applicable to the representation of dialectic differences of pronunciation. It contains all the simple and accented vowel sounds of the French language, including *true* short *ee*, and *true* short *oh*, which two sounds are also much used in Scotch, but not provided for in Mr. Pitman's Phonography.

Ruled paper is best for phonography, or, indeed, for any system of shorthand. Faint red lines (not too full a shade), are better than blue for gas-light reporting, or under any circumstances where the light is insufficient. For pen reporting, smooth-faced paper is best; for pencil, less smooth. Use *good* H.B. pencils with moderately hard lead.

The student should, in his early practice, write slowly and carefully, and form the characters as though he were drawing rather than writing: practice will give rapidity. If, however, he care more at first to write fast than well, he will probably not only hinder his attainment of true swiftness, but confirm himself in a slovenly and somewhat illegible style of writing. The pen or pencil should be held as for drawing, or reversely sloped common hand writing. In this position *d*, *b*, &c., can be most easily struck.

Write much, in order to become familiar with the new signs; and to further this object, speak aloud the names of the characters while writing them: the ear, the eye, and the hand, are thus trained at the same time. The learner will also find it advantageous to sharpen his pencil at the blank or unleaded end, and with this wooden point to trace the characters as he goes through the reading exercises.

The beginner should bear in mind that there is no royal road to learning. PERSEVERE! should be the motto of every young phonographer, for PRACTICE, and nothing but PRACTICE, can give and increase facility and speed in writing. Those, therefore, who intend to enjoy the advantages of writing shorthand, must be willing to bestow the necessary labour. It has been said that "he who will have no knowledge, but that for which little exertion has been used, must, one time or other, suffer the mortification of finding what he possesses to be of small intrinsic worth."

BRITISH PHONOGRAPHY.

IN this system of Shorthand, signs are provided for the elementary sounds in our language, and words are spelled in accordance with the sounds of which they are composed, the ordinary method of spelling being disregarded, except in the case of a few words, which happen to be phonetically spelled, such as *me, so, no, find, bind, &c.* In spelling words, ascertain the *sounds* heard, and write the signs which represent those sounds.

VOWELS.

We recognise in the English language, eight elementary vowel sounds, which sounds may be varied in length, or duration.

The correct names and powers of these vowels will be most quickly learned by pronouncing them along with a following consonant, say T | or M — Then, dropping the consonant, note the true sound, or power of the vowel. A few words illustrating the respective sounds, are given in the Table on next page. In the dissyllabic words, we have in the first and last syllables the same *quality* of vowel, but varied in *quantity*, or *duration*. In the first syllable, the vowel is pronounced quicker and shorter, and written more lightly than in the last. Take No. 2 vowel for example, and pronounce the last syllable of the word *Finlay* several times in rapid succession, and *lay* will be shortened to *ly*, as *Finly*, AY short, being the vowel sound heard in the common word "*it*."

The simple vowel sounds are represented by dots, dashes, and curves, written in two positions, near the beginning, or end of a consonant stroke, Exs.:— | *at*, . | *ait*, . | *it*.

In the following Table, the vowels are written *before* the consonant, and therefore read before it; when written after it, they read after.

In our arrangement of vowel *signs*, and vowel *places*, or *positions*, care has been taken to give the most convenient signs and position to the most frequently occurring sounds.

The pupil will do well to commit to memory the eight dissyllables in following Table, and their corresponding vowel numbers.

SIMPLE VOWELS preceding T and M.

	Name.	Vowel and T.	Vowel and M.	Words illustrating the sounds of the Vowels.	
1	AH	ˈ at	ˌ am	am, fat; calm, father.	Alarm.
2	AY	ˈ ait	ˌ aim	(Short in) ill, kiss; (Long in) ail, [case.	Finlay.
3	EH	ˈ et	ˌ em	ell, were; ere, where.	Elsewhere.
4	EE	ˈ eet	ˌ eem	each, eel, eve, ear.	Reprieve.
5	AW	ˈ ot	ˌ om	yon, cot; yawn, caught.	Onslaught.
6	UH	ˈ ut	ˌ um	nut, come; urn, worm.	Unfurl.
7	OH	ˈ oht	ˌ ohm	oat, ode, more, cove.	Propose.
8	OO	ˈ oot	ˌ oom	good, pull; food, pool.	Footstool.

COMMON DIPHTHONGS preceding T.

I ˈ ite; OI ˈ oit; OW ˌ out; U or YOO ˈ ute.

"I" may be written to any part of a consonant stroke—beginning, middle, or end—but is generally placed near the middle; "oi" near the beginning, and "ou" "yoo" near the end of a stroke.

Exs.— ˈ tie, ˌ toy, ˌ tow, ˈ Utah.

REMARKS ON VOWELS.

The odd numbers in above Table are called *First-place* vowels; the even numbers, *Last-place* vowels.

Dots excepted, a vowel mark is considered to be one-fourth the length of a consonant stroke.

The simple dash vowels are generally written at a right angle to the consonant, or nearly so.

Curve and angular vowels must *always* be written as shewn in the Table; if turned about, their meaning is altered.

Vowels should not be written so close as to touch the consonant to which they belong. See Tables.

In common spelling "I" has two powers, as in *fin*, *fine*, but in Phonetic Shorthand the pupil should *early* notice that the "i" dot (light No. 2) should be written for the vowel in *fin*, and the *curved diphthong* for the vowel in *fine*.

Although greater facilities are given in British Phonography than in any Shorthand previously published for the *exact* expression of vowel sounds, yet, owing to the full extent to which the principle of "similar signs for similar sounds" is carried, a lack of precision on the part of the writer, will give the reader little or no inconvenience in this system. As an illustration of this, we may remark, that with the exception of AY (No. 2 long), and a very few words containing long No. 1, 5 and 8, there is no necessity in ordinary Shorthand to write a vowel sign extra full, or heavy, and a light mark is most quickly written.

CONSONANTS.

NAME.	PHONO- GRAPH.	HEARD IN	NAME.	PHONO- GRAPH.	HEARD IN
K	⌒	Key, cow.	N } N }	⌒	No, know.
Gay	⌒	Gig.		⌒	Own.
P	⌒	Pay.	R	/	Roar.
B	⌒	Bay.	L	/	Lull.
iSH	⌒	Fish, show.	S	⌒	Oasis, ices.
iZH	⌒	Usual.	eZ	⌒	Oozes.
CHay	(	Church.	M	⌒	Maim.
Jay	(	Judge.	eMP	⌒	Empire.
T	|	Taught.	eP	—	Ape.
D	|	Did.	eB	—	Ebb.
eTH	)	Thigh, breath	F	⌒	Fife.
THe	)	Thy, breathe.	V	⌒	Vivid.

SEMI-CONSONANTS.

NAME.	PHONO- GRAPH.	HEARD IN	NAME.	PHONO- GRAPH.	HEARD IN
iNG	⌒	Singing.	Way	ʔ or ⌒	We.
Yay	ʔ or 0	Ye	H	ʔ or ⌒	He.


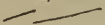
A few letters besides P, B, are provided with second, or additional signs, viz. :—

eK ⌒ WH ʔ S 0
 KW or Q ⌒ L / Z 0









REMARKS ON THE CONSONANTS.

One eighth of an inch is the best length for learners to write ordinary phonographs. When expertness is obtained, they can be written about one fourth shorter.

Letters are struck in the most convenient direction, viz., horizontals from left to right, and most of the others from top to bottom; some are struck upwards in accordance with the following details.





R, and thin, double-length L may be written upwards, or downwards, but when struck upwards, write flatter.  Downwards;
 Upwards.


Upward W and H must also be written flattish, like upward R and L in preceding paragraph. The direction in which the strokes are written is thus shewn, even when standing alone and unjoined.












S is written downwards, and thin N and NG upwards when standing alone; when joined to another stroke, either up, or down, thus,  ace,  assume,  ask,  know,  many,  noon. N written *thicker*, shews the downward motion when standing alone, as  own,  any.

Loop-Y is written like O in common writing. W and H with hook at the bottom, are always written upwards; the other signs with hook at the top, always downwards.










Thick strokes are *never* written upwards, even in *pencil* writing.

Vowel places are counted from the point where a stroke is commenced; they therefore count downwards to a downstroke, upwards to an upstroke, and from left to right to the horizontal signs, thus,  rash,  rap,  unsafe,  unscam.

Horizontal eP — eB — eK  are generally used for words with initial vowel followed by one of these consonants, preference being given to the sloping signs when the consonant is initial, as

 ape,  pay,  ebb,  bow,  oak,  key,  appear,
 pair,  occupy,  keep,  copy.

Preference is generally given to downward R, L, and N when a vowel precedes, and to the upward form when a vowel follows; *thin* downward L indicates a preceding and following vowel,

thus,  oar,  roe,  ail,  lay,  allow,  enemy,
 name,  envy  navy.

S / Z / stroke signs are to be used for words with *commencing* vowel followed by S, Z, or for words with *final* vowel preceded by S, Z, or for words in which S, or Z is the only stroke consonant: the stroke is also used for forming plurals. Exs.—

/ ice, / icy, / ease, / easy, / see, / sees, / seize,
 / mossy, / mosses, / rosy, or / roses.
 Stroke Z is used for initial Z, except in / zig-zag, as / Zero.

The above classes of words excepted, circle S is much oftener used than stroke S. In fact we often write the circle S without its taking up extra time. For example, / are perhaps even more easily written than /

Circle S occurring between two phonographs, takes the most direct, short, and convenient motion, or that which best preserves the form and contour of the characters. It is generally written *inside* a curve, except in such combinations as / Gossamer, / massive, in which the circle takes the *convex* side of one of the curves in the word, and the *concave* side of the other.

Outlines of only one perpendicular or sloping stroke in depth, generally rest on the line, as / mighty, / affirm.

When an outline is two or more strokes in depth, the bottom of the first perpendicular or sloping stroke generally rests on the line, and the other strokes follow, as / Putney, / beach,

/ fadeth, / cashier, / relish, / Margate.

WH / may be thinned for W / when there is a vowel before *and* after the W, as / away, or, when found more convenient than the short, straight W.

The hook of upward W / may be thickened for WH, when an upward form is preferred to / as / or / whiff.

In writing a word, the consonant outline, or skeleton is *first formed* without lifting the pen, and the vowels are afterwards inserted by the following rules.












VOCALIZATION:

OR, RULES FOR WRITING AND READING VOWELS.

A vowel written *above* a horizontal letter, or on the *left-hand side* of any other, reads *before* the consonant. This side of a consonant is called the *fore-side*.



















Exs.:— / am, / aim, / if, / eve, / up;
 / eat, / err, / ash, / us, / ounce.

A vowel written *below* a horizontal letter, or on the *right-hand side* of any other (the *after-side*), reads after such consonant.











Exs.:—  may,  me,  fee,  vow,  obey,
 bow,  die,  rye,  show  sigh,  knees.








CIRCLE S at the beginning of a stroke *always* reads first, no vowel can precede it; a final circle *always* reads last, no vowel can follow it. The vowel has thus exactly the same relation to the original stroke stem, as if there were no circle S attached.





CIRCLE ST. A double-size circle represents ST, and follows the same rules as S-circle.




Exs.:—  age,  sage,  stage,  sages,  stages;
 joy,  joys,  joist;  suggest,  no,  snow,
 snows;  seem,  steam;  miss,  mist.
Esteem would be written , and  is the outline for *misty*.




To straight signs, circle-S is written on the most convenient side, generally on the side of the stroke contrary to that where the intended vowel is to read.



To a straight sign with commencing hook, or circle, final S is written on the side opposite the initial hook or circle, unless when the same side gives a distinction between two words, as in  cities,  seats. Exs.:—  aids,  days,  sit,  stay,
 stays,  spy,  spies,  soapy.

NOTE.—Before horizontal eP, eB, *initial* circle S is *always* written on the upper side, as  soap,  soaps,  sob,
 sobs. For *sek* and *sq* the *initial* S circle takes the place of the hook on under side, as  seek,  seeks,  squeeze.

VOWEL BETWEEN TWO STROKES.—When a vowel occurs between two stroke consonants, if a *first-place* vowel, write it *after the first consonant*, thus  tap,  rock; if a *last-place*, write it *before the second stroke*, as  tape,  rake.





This rule prevents any ambiguity arising from writing vowels in the corner of an outline;  would be very uncertain; the vowel might be taken for a last-place OO after the D, or a first-place OH before the M, but  dome,  doom, are quite clear and unmistakeable.

When the position of the vowel is clearly shewn, and the hand would be saved a backward motion to the beginning of the first consonant, the vowel may be placed before the second consonant, as  rather than  for *laugh*,  life.






If circle S occur between two strokes, *any* vowel required to read between the first stroke and the circle S, must be written *after the first stroke*, as  risk,  mused.

W and H Hooks, and Y Loop.

Upward and downward H and W may be reduced to a mere hook when preceding R and L. W takes the *left-hand* side, H the *right-hand* side, thus:—

wr  ; wl  ; hr  ; hl 

































H also precedes downward N, T, D, and sloping P, B, by a hook on *right-hand* side, thus:—




 hn,  ht,  hd,  hp,  hb.

A LOOP in place of an H-hook represents Y.






Y may precede *upward* N if the loop is written *thick*.




In writing and reading vowels, these hooks and Y-loop follow the same rule as initial circles.






Exs.:—  sir,  were,  her;  sorrow,  worry,
 harrow,  yarrow;  sell,  well,  hell,  yell,
 or  yellow;  silly,  hilly,  Willie;
 wallow,  hollow;  hen,  yon;  sark,
 stark,  work,  hark,  York;  sot,  hot,
 yacht;  said,  head;  sappy,  happy.







If a vowel be required to read *before* H or W, the separate stroke sign must be used, as  ahead,  or  aware.

Remarks on following Outline Exercise.

LETTER K.—Although  is generally used when there is a preceding vowel, yet to obtain useful distinction between such words as *exceed*, *accede*, we use curve  for words commencing with *ac*; also  when vowel A, or AY precedes the *k*, as  sack,  sake.

FINAL K, P, B.—The use of the horizontal sign is not to be strictly followed if    give a more convenient joining, thus



 rather than  for like, and  rap,  rub, rather than 


RM, LM.—  are preferred to  
Upward *r* may however be used for the word  ram, to distinguish from  arm.


After looking over, and studying the words in the following list, the pupil by putting a strip of paper on the printed words, can give himself a good *READING Exercise*, and by covering the shorthand signs, a good *WRITING Exercise*. He will have no outlines to unlearn as he gets more advanced in the system, as no words have been introduced which could be more briefly written by abbreviating rules given in further portion of handbook.


OUTLINE EXERCISES,

Shewing the joining of Consonants, and the Writing and Reading of Vowels.


K  or 


 cake


 cocoa


 calmest


 kid


 accedes


 exceeds


 cascade


 next


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
 carry


 rock


 ark


 make

 attic

 exciting


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
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
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
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
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
 socks

 suck

 seeking

 sickness

 expiate

 cozy


 cash


 carve


G 


 gig


 stag


 gum

 gusty


 guinea


 gasping


 gossip


 rigging


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
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
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
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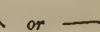

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
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
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
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
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
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
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
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




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













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






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
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








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













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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
















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





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





 fifty five fetch film faith fussy affairs affixed stuffs safer thief rough sheaf Joseph

V












 avow veto evoke vastness vicious Venus revive selvage

WH































) or ^

 whey whist whimsey whig whipping whisper whisker

W ^ or ?

 weave widow wages wing weighing way away wake awake wist weep wish winnow quorum dwelling

NOTE.—The hook of *initial, downward* H may be omitted, if wished, when followed by M, or upward N, NG.







H.  house	 height	NG.  singing
 half	 hide	 singer
 hitch	Y.  ewe	 ringeth
 harm	 used	 longeth
 hung	 using	 saving
 hoeing	 humorous	 sowing
 hanging	 yoke	 sinking
 highness	 euphony	 passing
 Hugh, hew	 eulogy	 choosing
 humidness	 union	 wrong-doing

ABBREVIATING RULES.





By hooking the shorthand signs, initially or finally, or both, and by lengthening or shortening them, &c., additional powers are given to the radical signs, and greater brevity is thus secured, as shewn in the following rules:—

F-hook before upward R and L.

A large hook on the W, or *left-hand* side of upward R and L represents F, and, if thickened, V. Like initial S-circle and W-hook, no vowel can precede this hook.







Exs.:—  fore,  vary,  folly,
 ferry,  verify,  volley.










If an initial vowel be wanted, the alphabetical F, or V must be written, thus,

 afore,  aver.  aviary,  avowal.

N added by Shortening.

Halving the length of an *ordinary* sized phonograph adds N.

Exceptions:—Signs which, if shortened, would become the half-length letters in the Alphabet on page 19. They are N , WR , HR , HL ; also WL  : ( represents *your*.)

When N is required after the above exceptional signs,  must be used, or half-length R or L may follow, in an opposite direction, a preceding W, or H, as  known,  or  warn,
 warren,  or  woollen,  or  Helen.

Vocalization of Signs Shortened to Add N.

Fore-side vowels read before the stroke just as if no N were added; *after-side* vowels read after the primary stroke and *before* the added N.

Exs:— scan, sicken, pain, upon, sawn, sudden, Satan, stone, heighten, contain, vanity.

L added by Lengthening.

Any ordinary sized consonant, except thick L, if *doubled in length*, takes the addition of L.

In vocalizing, the *last half* of the lengthened sign is considered as the added L-power, and any vowel required to read between the primary sign and the added L, must, if a *first-place* one, be written on the *after-side of the first half* of the lengthened stroke; and if a *last-place* vowel, on the *fore-side of the last half*, as

coal, cool, appal, appeal, mall,
 mull, avail, evil, temple, usual.

The vocalization is the same as if the separate L were written, as coil, cowl

Thick L takes R by lengthening, as allure, councillor.

To make distinctions between words containing the same consonants, and thus lessen the dependence upon vowel marks, the following arrangement will be found useful.

When the final *thick L* gives a convenient joining, use it when the preceding vowel is a *diphthong*, or when *two vowels* precede the final L, as

pole, pile, Powel, fall, file, fool,
 fuel, jail, jewel, smell, smile, mill,
 mile, mule, idol, dial, towel, &c.









R-Hook.

Setting aside the hooked signs in the alphabet on p. 19, and the W and H hooks, we add R to a consonant sign by a *small commencing hook*, the R blending with the stem letter. To straight signs, the R-hook takes the *fore-side*, as





pray, prove, approve, bridge, abridge,
 utter, draw, three, fraud, rumour, mover,
 measure, fresher, &c.

NOTE.—In the case of EK , the small alphabetical hook is *enlarged*, to add R, as ache, acre, seek, seeker.

L-Hook.









L is *blended* with P, B, K, G and F, by a large initial hook, as
 ply,  apply,  pleasant,  blissful,  blossom,  able,  glee,  fly.

The following L-hook signs are *occasionally* used, generally when the large hook gives a shorter outline, or a better joining than the unhooked lengthened sign, as

 travel,  nuptial,  formal,  simple.

R Added to L-Hook Signs.

A sign to which L has *already* been added by a large initial hook, follows the same rule as the alphabetical thick L, and takes R, rather than a *second* L, when lengthened, as










 blurred,  nobler,  flour,  traveller,
 idler,  ampler,  clear,  glorify.




These characters are vocalized exactly like those lengthened to add L, the *last half* of the sign being considered as the added R.

Vocalization of R and L-Hook Signs.

Vowels may be read *between* the two letters composing these signs by striking the required vowel *through* the phonograph when a convenient angle is presented.

When otherwise, intersect the double consonant by a small dash, and join a curve vowel to either end of the dash, and write *dot vowels* in addition to the dash on the *after-side* of phonograph,

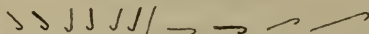
as  dear,  determine,  proportion,  develop,
 court,  sure,  northern,  care,  shall.

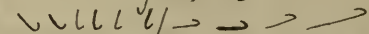
When a vowel has to read between two letters, the hooked double consonants are used *only* when a much more convenient outline is obtained, as  My dear sir, and  is much quicker and more graceful than  These hooked signs, in actual practice, rarely require vocalizing, but we have furnished means, if wanted. The above illustrative words do not require vocalizing, the consonant outline being sufficient.











T and D Hooks.



A final small hook adds T, or D; generally T to *thin* CURVES, and D to *thick* ones.


In the case of *straight* down-strokes, T takes the *left-hand* side, and D the other. Up-strokes follow the horizontals for T side.















T-HOOK 















D-HOOK 






Exs:—  cut,  jade,  East,  ceased,  sheet,  note,  owned,  date,  died,  art, erred, abate, ebbed, right, led, wait, wade.

For HT, HD,   are generally used, particularly when not joined to another stroke.

The T-hook may be joined to the *beginning* of a consonant, thus  *tt*; this sign thickened on the left-hand of the curve is D.

Exs:—  tattoo,  total,  detailed,  duties,  tidy,  tired,  door,  tallow,  dallied,  turned,  take,  teach,  tithe,  dated.


















NOTE.—The difference between *initial* T and D hook not being sufficiently certain in pencil writing before a *thick* stroke, initial D-hook is seldom written before *heavy* signs. It is, however, useful in a few words before D and G as  *Dodo*,  *Didymus*,  *dignify*,  *dogmatic*, but  *dog*, is usable, if the writer prefers stroke D. We write  *dale*,  *tale*, rather than have forms so near alike as    *Stroke*  is better than  for *tub*, &c., but either  or  can be used for *Toby*, &c.


Observe from preceding examples, that a T or D-hook, whether initial or final, follows exactly the same rules for vocalization as if the T were circle-S. When *initial*, no vowel can *precede* it; and when *final*, no vowel can *follow* it:   must therefore be written for *audit*, *edit*;  for *oddity*, and   for *data*, *ditto*.



NOTE.—The vowel sign *ow* is *never* joined as a vowel: it is always written separately from the consonant, so that it cannot clash with joined curve-T.

Final Large Hook for TER, DER.

A final T-hook enlarged represents TER, and a final D-hook enlarged represents DER. The advanced writer occasionally represents THER-E by a large final hook, Exs:—

 Peter,  better,  debtor,  Psalter,  bidder,  brother,  older,  orator,  order,  writer,  letter,  leader,  matter,  father,  own there,  made their,  together, &c.

These large hooks are like the small T, D-hooks, no vowel can follow them; *oratory* must therefore be written  and not with the large hook used for *orator*.

Vowel *u* may be written to read *between* the T and R, by writing it outside the hook, thus  *nature*,  *lecture*.

Thickened Hooks.

When a D-hook is wanted after a TR, or THR-hook, to form the past tense, avoid the tendency of the circular motion to form a circle instead of a hook, and check the hand by forming a dot-hook, thus *bettered*, *gathered*. If preferred, *may* be used for *bettered*, but *is* is quicker than *for gathered*.

When a D, DR, or THR-hook is added to a *thin* stroke, the hook may be *thickened*, thus, *seemed*. The thickening for D is, however, seldom carried out, *being* quite sufficient in this case. The thickening of the large hook after *and* (which is done without lifting the pen,) gives useful distinctions from words ending in TR, as *matter*, *madder*, *neither*.

Circle within a Hook, and Final Loops.

Circle-S can be written within a hook at the *beginning* of a stroke, but is seldom used within a LARGE *initial*-hook, without vowel following the S, except in *spl* and *sfr*, as *Splutter*, *splendid*, *spherical*, *screw*, *spree*, *supper*, *cider*, *swore*, *swerve*

Circle-S is written inside a final TR, or DR-hook, but a LOOP is provided to represent S following a *final* T, or D-hook, thus, *cotters*, *cots*; *debtors*, *debts*; *writers*, *rites*; *leaders*, *loads*; *guiders*, *guides*.

In the case of *half-length* signs, instead of the loop above given, a circle may be written, if preferred, inside a small final T, or D-hook, as *stands*, *strands*.

T-hook may follow a final *ds* loop; or, large ST circle may follow a *d*-hook, for *dst*, as *didst*. We prefer *didst*.

Vowels INDICATED by POSITION of an OUTLINE with respect to the LINE.

To make distinctions with fewer vowels, between words containing the same consonants, strokes are written *above*, *on*, and a few *through* the line, in accordance with the following rules:—

Outlines which represent only one word, and most words with several strokes, rest *on* the line, as very few *long* words need distinguishing from others, by variation of position.

Horizontals, or *half-length* signs, and any *upward* character with *first-place* vowel, (I and OI included,) are written *ABOVE* the line; those with *last-place* vowels, are written *ON* the line.

Double-length descending-strokes, with *first-place* vowels, rest *ON* the line; those with *last-place* vowels are written *THROUGH* the line.

Ordinary length, *non-horizontal* signs, containing *first-place* vowels, (No. 3 excepted,) are written **ABOVE** the line; those containing vowel No. 3 and *last-place* vowels, are written **ON** the line.

Words with OO, YOO, and OU, may be written **THROUGH** the line when a useful distinction is thereby obtained, without vocalizing, from other words written on the line, as | *day*, | *dew*,

uttermost, *outermost*.

Ordinary length descending strokes combined with No. 3 vowel, are written *on* the line because most speakers pronounce *long EH*, rather than *AY*, when *R* follows. As either /or /may thus be written for *air*, *ere*, we prefer to give *descending-strokes* with *AY* and *EH* the *same* position, rather than write / , which would put the word pronounced with *ay*, as *ayr*, **ON** the line, and the other pronunciation *ehr*, **ABOVE** the line. This arrangement also brings a number of words to the more convenient 2nd, or *line* position, which words would, otherwise, be written above the line.

Although personally, we pronounce the class of words including *fair*, *where*, &c., with the vowel *EH*, (No. 3 long,) we write *AY*, (No. 2 long,) before *R* in *fair*, *fare*, *where*, same as before *L* in *fail*, *whale*, as many people, particularly in the Northern Counties, pronounce the same vowel in both sets of words, without its being influenced by a following *R*.

When a word contains *two* vowels, that in the *accented* syllable generally rules the position; *oppose*, would therefore be written *above* the line, and *appease* *on* the line.

When a word consists of several strokes, the first *descending* or *sloping* stroke is written in the specified position.

In the case of *double-length descending-strokes*, the *first-half* follows the rule for position; the *latter-half* being regarded as a *second* stroke. (See foot of p. 33.)

The preceding rules for outline positions may be set aside in the case of a few words, as follows:—

A *frequently occurring* word, irrespective of its vowel, may be written *on* the line when the the line-position is not needed for any other *frequent-word*. When two or more frequent-words contain the same class (or place) of vowel, the position of one may be altered to obtain a useful distinction, thus *done*, put above the line to avoid clashing with *down*, on the line, when the vowel is not inserted in either word.

A few words with *last-place* vowels, are raised *above* the line for greater convenience in joining them to following words in *Phraseography*, by the advanced writer. They are *in*, *to*, and the pronouns, *he*, *she*, *we*, (*ye*.)

Words excepted from Vowel Position rules.

Done, each, well, (and SIX already given.) Written ABOVE the line.

Ever, holy, know, no, men, then.

„ ON „ „

Came, gave, other, thee, these.

„ THROUGH „ „

In the following Table, the *Grammalogues*, or *Sign-words*, are arranged alphabetically, followed by the *Word-signs*, or *Logographs* which represent them.

The pupil will become easily familiarised with the following word-signs, most of them being complete outlines, minus vowels. When two forms are given for a word, the first one is oftenest used.

To assist the memory, note that the sign for IN “—” is the final portion of N, and “!” to is the beginning part of the letter T.

TABLE of GRAMMALOGUES,
AND WORD-SIGNS, or LOGOGRAPHS.

A, an	cannot	eyes	have
about	care	Few	he
according	character	first	her
after	Co.	for	here
all	come	from	him
and	came	General-ly	himself
any	could	go	high
another	Dear	give-n	highly
are	did	gave	hollow
as	do	God	holy
awe	done	good	hope
Be	down	Had	how
been	Each	had been	hundred
brethren	either	had not	I eye
but	England	hand	if
by	equal	happy	important
Call	evil	has	improve-d
can	ever-y	his	in

is 3	one 2	thank 3	Value 3
it 1	opportunity 3	think 3	very 3
Jesus 1	or 1	that 3	Was 3 3
Knew 2	other 3	the .	water 3
know, no 1	our 1	their, there 3	we 3
Lord 1	out 1	them, they 3	were 2
large 1	over 3	thee 3	what 3
Man 3	owes 3	these 3	when 3
men 3	own 3	thing 3	where 2
may, me 3	Part 3	this 3 3	whether 3
my 3	perfect 3	those 3	which 3
member 3	pleasure 3	though 3	while 3
Mr. mere 3	poor 3	thousand 3	who 3
more 3	principle 3	to 3	whom 3
might 3	put 3	to be 3	whose 3
mind 3	Remark 1	too, two 1	why 3
Nature 3	remarked 3	towards 3	will 3
nearly 3	See 1	Under 3	well 3
nor 3	shall 3	unto 3	with 3
not 3	should 3	up 3	world 3
note 3	so 3	upon 3	would 3 3
now 3	spirit 3	upright 3	Year 3
Oh!, owe 3	spiritual 3	us 3	yes 3
of 3	sure 3	use 3	yet 3
off 3	Than 3	used 3	you 3
on 3	then 3	usual-ly 3	your 3

PREFIXES and AFFIXES.

By *disjoining* a part of a word, we indicate another part *without writing it*. The writing of the disjoined portion pretty close to the remainder of the word, denotes its character as a *prefix*, or an *affix*. Word-signs may be thus used as prefixes, or affixes. The prefixes *con-* and *com-*, and the affixes, *-lity*, *-rity*, are most often thus indicated.

PREFIXES.

CON- sometimes by *kn*, as *contention*, *confound*.

CON- and also COM-, may be represented by a light dot, or by *proximity*; also COG- and CUM by proximity.

Exs.—*contrary*, *conscious*, *accommodation*, *concomitant*, *discontinue*, *discomfort*, *I am confident*, *we are convinced*, *has committed*, *recognize*, *circumnavigator*.

IN- &c. — joined, as, *insecure*, *inform*, *or intrench*, *intestate*, *indecision*, *interminable*, *inconstant*, *incongruity*, *incompetent*, *income-tax*, *introduce*, *intimate*, *independent*.







When the full N is more convenient than *-*, write it above the line for IN, (same as for AN, EN,) to keep distinct from UN-, when the latter is written by *-* on the line, thus, *interred*, *untired*, *entailed*, *untilled*, *enjoined*, *unjoined*, *interview*, *interrupt*, *interception*, *interpreter*, *enterprise*, *entertain*.






UN- &c. *o* on, or above the line; or *ON* the line. Exs.—*unbind*, *unbound*, *unobservant*, *unavailing*, *unfailing*, *unfounded*, *ungracious*, *unbelief*, *undesirable*, *unfair*, *uncivil*, *undertake*, *or understand*; *unconditional*, *uncommunicative*, *unconcerned*, *or unconvinced*. The small vowel sign for *un*, may be written unjoined, above the line for NON-, thus, *non-appearance*, *nonentity*.



The letter N is *always* used for UN- when followed by *circle-S*, or ST, thus *uncertain*, *unsteady*.




SELF- Circle-S, disjoined, as, *self-sacrifice*.





AFFIXES.









-ALITY, -ARITY, &c. Disjoin the preceding phonograph, as,
 *formality*,  *congeniality*,  *instrumentality*,
popularity,  *singularity*,  *desirability*,  *infidelity*.





-ED. The vowel "e" dash, thus,  *appointed*,  *disbanded*.
 It is more convenient, in many words, to write the stroke-D, or hook-D, than *lift the pen* to write the dash affix, as  *intended*,
 *avoided*,  *fitted*, &c.









-EDLY. In words in which " / " is used for -ed, write the affix *thicker* to add -ly, thus,  *distractedly*,  *unboundedly*.




-FICATION. For words ending in -fy, disjoin the F, as,
 *glorification*,  *justification*,  *qualification*.





-ING. When more convenient than joining , the vowel dot may be used as an affix for -ing, as  *meeting*,  *putting*,
 *dining-room*.

-INGLY, or NGLY.  joined, or  disjoined, as  *feelingly*,  *wrongly*,  *doubtfully*,  *exactly*, but write  *amazingly*, rather than *lift the pen* for .






-LY is expressed by lengthening a consonant, by the letter L, and also by a small *horizontal*, or *perpendicular* tick. Except in the case of a few words, including  *greatly*,  *clearly*,  *justly*,  *scarcely*, the PERPENDICULAR-tick is used *only* when preceded by a HOOK.














Exs.— *eagerly*,  *readily*,  *neighbourly*,
mostly,  *mentally*,  *sufficiently*,  *neatly*,  *similarly*,
 *regularly*.

-SELF.  joined, as,  *thyself*,  *itself*.
























-SELVES.  joined, or  disjoined, as  *themselves*,  *yourselves*.

-SHIP.  as  *stewardship*,  *worship*.

-TION.  or  (*chn*), if the latter is better for joining, or for indicating where a vowel is to be read. After eP, eB, eK, (half-length SH,) may be struck upwards,    not being required for ePdr, ebdr, ekdr.





Exs.— *oration*,  *assertion*,  *repression*,
reparation,  *deception*,  *dissipation*,  *induction*,
indication,  *restriction*,  *rustication*,  *collection*,
 *collocation*,  *section*,  *occasion*,  *derision*.









REMARKS on PREFIXES and AFFIXES.

In rapid writing, *contracted* prefixes and affixes may often be *joined*, or in some cases, *omitted*, without causing ambiguity, as,
 or  inconvenient,  or  incomplete,  or 
 accomplish,  circumvention,  circumstance,  consider,
 condition, (writing *addition* ABOVE the line.)  self-improve-
 ment,  possibility,  disparity,  prosperity,  or 
inferiority. In the following, and similar words, by taking the T-hook side for the *adjective*, and the D-hook side for the *adverb*, the *-ly* may be implied, thus,  evident,  or  evidently,
 instant,  or  instantly.

The disjoined tick ED, dot ING, and joined tick for LY, should be used *only* when *-ed*, *-ing*, or *ly*, forms a distinct, *independent* syllable.

VOWELITIC REPRESENTATION of H, Y, W.


Occasionally, it is convenient to omit the alphabetical forms, and drop in one of these letters (after the manner of a *vowel*,) in the middle of an outline. In the case of H, this is done by the *repetition* of the vowel sign, thus,  Tottenham,  Whitehaven,  from Heaven,  neighbourhood.

For Y, the sign \wedge is used, and $\vee\vee$ for W, WH, written to the middle of a stroke for ANY following vowel, as  Bunyan, 
 gradient,  million,  languish,  frequent,
 between,  or  which-ever.

We give below, a complete set of vowelitic Y and W marks which include the *exact* following vowel, but the representation of Y and W is already so copiously provided for in British Phonography, that the use of these signs is *optional* in English Shorthand. All the signs except \succ and \prec are the Y or W-hook in various positions, a perpendicular stroke representing the *dot-vowels*.

Y &c., $\text{'}|yat$, '|yate , '|yet , '|yeet , '|yot , '|yut , '|yoht , '|yoot .
 W &c., '|wat , '|wait , '|wet , '|weet , '|wot , '|wut , '|woht , '|woot

UNFREQUENT DIPHTHONGS.

Of the following diphthongs, four are monosyllabic, viz., 
*ah*ee (yes,) '|ayee (aye, ever,) '|chee , '|uhee . '| '| are used by some speakers instead of pure AY.

\text{'|ah-i}	\text{'|ay-i}	\text{'|i-ah}	\text{'|i-ay
$\text{'|ah$ ee	$\text{'|ay$ ee	\text{'|ee-ah}	\text{'|ee-ay
\text{'|chee}	\text{'|uhee}	\text{'|ee-i}	\text{'|ee-i









² | aw-ī ⁹ | oh-ī ⁵ | oh-ē ⁵ | oh-ee ⁴ | oo-ī ⁵ | oo-ē
⁵ | ee-ō ⁵ | ee-ū ⁴ | ee-oh ² | ee-ū ⁴ | ū-ī ⁴ | ū-ē

The separate, single vowel signs, can be written, if preferred, for most of the diphthongs just given. In that case, if the vowels occur between *two* phonographs, the writer will give one vowel to each stroke. If *both* have to be written to *one* stroke, write nearest the consonant, the vowel which *reads* nearest; or, in other words, write the vowel which reads *last*, *under*, or on the *right-hand* side of the preceding one.















British Phonography gives, by the simple vowels being adapted for joining together, special facilities for forming diphthongal signs, as shewn in the following examples.








Illustrative WORDS containing DIPHTHONGS.






	DIPH- THONGS	SIMPLE VOWELS		DIPH- THONGS	SIMPLE VOWELS
Caiaphas			Gruel		
Solfahing			Theology		
Clayey			Museum		
Asiatic			Ratio		
Re-admit			Re-open		
Gladiator			Re-unite		
Creator			Dewy		
Re-erect			Fuel		
Reiteration			Dietary		
Coadjutor			Violence		
Coincident			Duodecimo		
Coerce			Vowel-itic		
Coeval			Iota		
Ruin			Ohio		




In some words, the writer can use either *vowelitic-y*, or one of the diphthongs on preceding page, but the former is generally preferable. The diphthongs are used when final, with no consonant following, as  or  *champion*,  or  *notorious*,  or  *meridian*,  *India*,  *folio*.











JOINED INITIAL VOWELS.—These are occasionally used to distinguish words with similar consonants.








EXS.—  *Amen*,  *Annie*,  *Ann*,  *annotation*,
 *notation*,  *amend*,  *emend*,  *mend*,  *airy*,
 *area*,  *era*,  *issue*,  *even*,  *vain*.







Curves are not joined initially as vowels, except in the word *soft*, and in a few words, as  *iron*,  or 
ironical,  *irate*,  *iris*,  *eye-lid*,  *eye-sight*.

JOINED FINAL VOWELS.—*U* may be joined in  *new*, 
few, and *I* in such words as,  *dry*,  *dine*,  *pine*.

IMPERFECT HOOKS.—In some cases, when a hook cannot be perfectly formed, a partial hook will suffice, as,  *election*,
 *behave*,  *pantomime*, &c. A touch may be given to these hooks, to complete them, when dropping in the vowels, but they are sufficiently legible without any addition.

Hooks may occasionally be omitted altogether, or added when vocalizing, as  *Scotland*,  *contentment*,  *advantage*,
 *thoughtful*,  *goodness*,  *greatness*,  *temper*,
 *wondrous*, ( *wonders*,)  *wonderful*.

SUBSTITUTION OF SIGNS.—The signs for the similar sounds *ch*, *sh*; *j*, *zh*, may occasionally be interchanged to secure a more convenient joining:—thus *chn* for *shn* (*tion*) in the word, 
vocation, (see affix *-tion*, p. 33,) *zhn* for *jn* in the words  *origin*, 
January,  *generous*,  *generation*,  or  *stranger*.

WRITING VOWELS TO CIRCLE S AND ST.—When there is a half length consonant preceding a circle and stroke, by writing the vowel by the side of such circle the vowel reads *before* the S or ST, as,  *Mormonism*,  *ministry*,  *antagonistic*, rather than write   

BEST OUTLINES. As a general rule, those outlines should be chosen, which, while free and facile, also allow the writer to express clearly the required vowels. For short, primitive words, outlines should be preferred which, by a simple addition thereto, will represent a more lengthy, derivative word.

The shortest outlines to the *eye*, are not always shortest to the *hand*. Longer outlines which may be written with more freedom of hand are often preferable. For example, the following outlines, although longer to the *eye*, are better outlines than the shorter forms given after, as regards facility in vocalizing, and speed in writing. Exs.— mark, confederate, Bonhill, recur; are the shorter outlines.

For the word *recur*, is not only a better outline than for the primitive word, but it gives a much neater, and more easily vocalized outline than or for recurrence, viz. .

JOINING HALF-LENGTH CONSONANTS.—Except in the case of a few unmistakeable combinations, as reception, exaction, manifest, requirement, Ireland, half-length signs should not be joined to full lengths, when the point of junction is not defined by an angle. The separate, full sized letters *p n*, *t n*, must therefore be used in the words cheapen, Ashton, &c.

OMITTED LETTERS IN THE MIDDLE OF WORDS.

K may be omitted after NG, in such words as anxious, sanctify, extinct; also before T-hook in respectful, expectation, adjective.

G may be omitted after NG, in langour, language.

The small *s*-circle being a trifle speedier than the large *St*-circle, it may be used in postscript, must be, &c.

D may be omitted in handsome, friendship, kindness, Grandsire, pounds, writing circle instead of loop *ds* in the last word. The D is often omitted in the *speaking* of these words, also the P in such words as damped, in which the thickening of the second stroke, to add *p* is optional.

NG ADDED BY SHORTENING.—The advanced writer may, when *N* is followed by *K*, *G*, add NG instead of N by shortening a phonograph. The writing of half a stroke and is often thus

saved. Exs.— or *banker*, or *drink*, or *length*.
The addition of *ng* rather than *n* by shortening, can be shewn, if desired, (but is not necessary) by intersecting the shortened stroke by a light dash, as or *mangle*.

MP, MB. The *mp* sign may also represent *mb*; *embitter*.

MEDIAL BACK-HAND CIRCLES. These circles represent S-and-a-hook to the beginning of the following stroke, as *dissection*, *dishearten*.

USE OF CURVE-W. Curve-W is not only available when a vowel precedes it, as, *awaited*, but is also useful when a word, or a part of a word precedes way, as *out (of the) way*, *by way of illustration*, *by-way*, *railway*, *causeway*.

WORDS WITH FINAL -ER. The general rule to write downward R for the final letter, in this class of words, may be set aside in the case of a few words in which downward-r would not give a good joining, as *thinner*, *strengthener*, *pensioner*, *gatherer*, *furtherer*, *dinner*, (*mountaineer*, *advertiser*. In some words ending in -er,

the downward-r could be used by altering the outline of the primitive word, but it is better to keep the original form, and to join upward-r for final -er. Exs.— *tattler*, *brawler*,



plasterer, rather than *plasterer*. In



common words containing several strokes, the writer can use either the downward or upward final-R. The latter is speedier, the hand descending a stroke less BELOW the line, thus *Professor*, *transpire*, *midsummer*, *Redeemer*.










power, and *powerful*, *power of*.





CON-, OR COM- PRECEDING P, B, &c. When one of these syllables precedes P, B, &c., the horizontal form is used, *con-* or *com-* being considered just as a preceding vowel, but the words with these prefixes are written ON the line for distinction, as *apply*, *comply*, *combined*, *action*, *connection*.







In downstrokes, as well as horizontals, words with *con-* gener-








ally take the line, as  *damnation*,  *condemnation*.








In the case of *two* words each containing a first-place vowel, the one with a *commencing* first-place vowel, takes the first position, as  *adversity*,  *diversity*.




INITIAL PER-, &c.—The horizontal sign  is sometimes used for this syllable to get useful distinctions, and also to obtain for some words, shorter outlines than P and R would give, as  *permit*,  *promote*,  *persecute*,  *prosecute*;  *perverter*,  *parsimony*,  *paragraph*. A few words in which  is preferable to the separate B and R strokes, will be found under "B" in the Alphabetical list of Word-outlines, p. 53.



The alphabetical *p-r*, *b-r*, are used in short words such as  *park*,  *perch*,  *Burke*,  *barge*.

TWO-STROKE OUTLINES ENDING IN -TS, -DS, &c.—In this class of words, the final circle may be written on the most handy and graceful side: we would, therefore, write  *notice-d*,  *reduce-d*, rather than    .

S-P and S-B.—The outlines   being indicative of a vowel *before* the stroke, these signs may be used instead of  when more convenient, as  *separate*,  *submit*. Sloping  is easier than  for pen-writing.

QUADRUPLED EK, EP.—In using these horizontal, straight letters, those who prefer to write one long, free, dashing stroke, rather than make an angle, may double the sign lengthened to add L, and thereby express an added R, thus   or  *secularly*,  *particularly*,  *popularly*. The vocalization is unaltered, as shewn in the first illustration, the last-half of the stroke being considered as the added R. Upward-L may be made double length and written *flattish*, in a few words, to represent LR, as  *pedlar*,  *dollar*. It is *not* desirable to write curved horizontals more than double-length.

UPWARD L, LN.—Upward L may be differenced from upward-r by *extra* flatness, as well as extra length; this keeps the end of the stroke from rising too far above the line. If written flattish, final *ln* may, in a few words, be excepted from the rule against writing thick strokes upwards, as  *Catlin*,  *Newfoundland*,  *fraudulent*.

THICK-N, when preceded by a vowel at the BEGINNING of a word, may be shortened to add n, as,  *inanition*,  *Annandale*.

INITIAL SS-LOOP.—The Y-loops excepted, *any other* loop at the beginning of a stroke, represents SS. When standing alone, the writing of the SS-LOOP is commenced on the *right-hand* side, and the downstroke written thick, to keep distinct from the sloping Y-loop, thus *o* SS, *o* Y. Before upward-N, the thickness distinguishes Y from SS, as *unite*, *as is not*. The SS-loop is not joined as an almost detached loop to a following stroke, *a a* being *yk, yf*, and *l e* *ssk, ssf*. —Exs.
his sake, *as safe as*, *I has said*, *has sold*, *is sold*.

Compound Words.

Before, therefore, therefrom, wherefore, wherefrom, within, without,
Thereat, thereto, therein, thereon, thereupon, thereof, therewith.
Whereat, whereto, wherein, whereon, whereupon, whereof, wherewith

Compounds commencing with "*Here*," are formed like above "*Where*-" combinations.

Positive and Negative Words.

Although *position* might distinguish *immortal* from *immoral* on ruled paper, it is best to write the additional syllable for the latter, thus *immortal*, *immoral*, *immaterial*; also write *illegal*, *irregularity*, *innocuous*.

VOWEL EXHIBITOR.—It is sometimes convenient to have a full-length sign, alongside of which to place vowels, or diphthongs, for distinctness and certainty of expression. The sign || can be used, as || *ahoh*, || *oo*, || *uhoo*, &c. The common vowel-words and exclamations are written alone, as *Ah*, *Ah*, *ah*, *Ahee*, (yes, indeed!) *Ayee?* *Awe*, *Oh*, *owe*, *Oh*, *oh!*

VOWEL IN THE LAST SYLLABLE OF "FREEDOM, NATION," &c.

In these, and similar syllables, Mr. Isaac Pitman prints, in phonotypy, the vowel sound heard in the first syllable of "*ominous*," our No. 5 short ||, while Mr. Alex. John Ellis, B.A., who has also given much of a very useful life to the study of Phonetics, and the development of Phonotypy, prints the vowel heard in the first syllable of "*umbrage*," our No. 6 short, viz., >||. Opinion being thus divided, we would suggest, that in British Phonography, an intermediate vowel be used, by writing above vowel to the *middle* of the consonant, half-way between No. 5 and No. 6,

thus giving neither nor , but freedom, a vowel *mid-way* between the two pronunciations. The short, indefinite sound in question, may be called "the natural vowel," or "the demi-vowel."

MARKING OF ACCENT.—This is rarely necessary in Shorthand, but, in the case of words commencing with CON-, when the accent is on this syllable, *kn* can be written, and the dot CON when the accent is on the following syllable, as, convert, noun; convert, verb; convict, noun; convict, verb. In some words, the difference of the vowel, if inserted, indicates the accent, as *présent* (n.), *present* (v.) *produce* (n.), *produce* (v.)


INITIAL CAPITALS.—A small cross *above* the line shows that the first letter of the word which follows, is to be a capital. Initials of names are best in longhand. Instead of a cross, the writer can, if preferred, make a stroke parallel to the intended capital, thus .. or . the *Times*; Prof. Penny; or Dr. Johnson.

FIGURES.—Arabic numerals stand out best amongst shorthand characters, and are generally preferred, except for high numbers, when phonographs save the writing of a number of cyphers. TH ..)- *through* the line representing *thousand*, write longhand "th." after an ordinal number, as 4th, 15th. Exs.—2 ..)=2000; 20 ..)=20,000; 4 =400,000; 77 =77,000,000; 18 =1800,000,000; 3 ..)=£3000.



FIGURES FOR TEXTS.—Write the No. of chapter *above* the line, and the verse No. *on* the line, as, 1 Peter, or 6 10 &c.


STOPS are written as usual, except the *period*, for which a small cross is preferable, , ; : × Some writers use a right-hand, long, sloping stroke for the end of a sentence, or to separate a question from an answer, some reporters keeping the questions to the left-hand side of the page and the answers to the right-hand side.

Interrogation; Exclamation; = Hyphen; ~ Dash, or for underlining phonographs to indicate *italics*. Parenthesis marks should have the *ends* thickened, thus () to avoid clashing with double-length () The sign is sometimes used in phonographic letter writing to denote a smile, or fun in connection with the remark preceding it.

SUNDRY REPORTING MARKS.—Write a large caret  for an omission in a speech, and leave space according to its extent. A capital *I* may be written if the voice of the speaker be *Inaudible*.

When there is a doubt as to the correct hearing of a word, or sentence, write longhand *q* for *query*.

A cross  (consonant size,) implies error; if on the part of the speaker, join circle-s to the last stroke. 






After taking down a few words of a quotation, or passage of Scripture familiar to the writer, a common “  ” may be used for the remainder, excepting the few concluding words, which should be written, to show the length of the quotation.







Important and leading remarks may be made conspicuous amongst the other matter, by the common marginal strokes, but following each remark, is more definite and striking.

/// We may remark here that some writers leave about $\frac{1}{4}$ inch of a blank space to indicate the end of a sentence, instead of writing the small *x*

Two small crosses *x x* may be used to denote the completion of the answer to a question; the conclusion of an address, or the end of one of the heads of a discourse.

In note-taking, an outline, or Phraseograph to which the writer wishes to refer at leisure, should be encircled. Attention may thus be directed either to an incorrect outline, inadvertently written, or to a specially good outline, or phrase, used by the writer for the first time, and of which he should make a memorandum.

“THAN” IN PHRASES.—The *N* added by *shortening* may be used to represent *than* in a few common phrases, as *more* (*th*)*an*,  smaller *than*,  or  better *than*,  greater *than*,  longer *than*.

INITIAL *I*.—The sign  may be lengthened for joining, thus,  or  as in  *I do*,  *I can*,  *I think*, &c. See *phraseographs* under “*I*.”

The outlines and Phraseographs given in this work, are in many cases suggestive examples, upon the basis of which, other combinations can be formed, if desired, for gradual incorporation in the writer's shorthand practice.

We recommend the student to make himself pretty familiar with the ground-work of the System, before using many contractions. He can then gradually adopt additional contracted outlines and phraseographs according to his requirements.

Remarks on the following extended List of Word-Signs and Grammalogues.

The consonantal power of the system obtained by the use of the abbreviating rules is very strikingly exhibited in this table, particularly the advantages derived from the two directions in which certain letters are struck. The choice of either side of straight signs on which to write circle *s* and *st*, gives great power and certainty to the writer, enabling him, without fear of mistake, to distinguish many words from each other, independently either of vowels, or position of outline in relation to the line.

The general rules for writing are, in a very few cases, departed from, to avoid risk of certain words clashing, when unvocalized; for example,—downward *L* for *last*, *loosed*, to distinguish, irrespective of vowels, from the other adjectives, *lost*, *least*, containing the same consonants. Instance also upward-*R* for *ARE*, and *eKD* for *COULD*, the latter, because *kd* would be too near the half-length sign *cannot*, with a *contrary* meaning.

The following list, which contains many of the words given in the Alphabetical Table, p. 35, but arranged under the *Consonant* headings, is not intended to be committed to memory. The bulk of the signs being perfect outlines of words, *minus* the vowels, or dot *con-*, a few readings and an occasional reference, will, in most cases, make the pupil sufficiently familiar with the various details. If the pupil will take note of the *few* signs which do NOT contain ALL the consonants in the word, or phrase represented, his writing practice will familiarize him gradually, and almost imperceptibly with the bulk of the other words.

In addition to single words, a goodly number of short Phrases are given in the list, which will be found very useful in quick writing.

CONTRACTIONS.—“*Phr.*” means, “used for joining in Phraseography.” “*Voc.*” means *vocalize*, or insert vowel.

The position of the FIRST word in a phrase, rules the position of the one joined to it, but a FIRST-place horizontal, or *small* word-sign may be raised or dropped half-a-stroke to accommodate the position of the following word, as *we go*, *we give*,

we gave.

“TO BE, TO BEAR.”—In these phrases, (under *B*, p. 49) the “*to*” is considered as if it were a *vowel* preceding the horizontal sign: *to be*, *to bear*. The word “*have*” in the phrase *have been*, is similarly implied.

Note that *THR* represents either *their*, or *there*, though one word may be given in the following list; and the *joined s-circle*, either *as*, or *has* in the *first* position, and either *is*, or *his* in the *lower* position.

Extended Consonantal List of Single-Stroke Word-Signs, and Phrase-Signs;

Most of the Strokes becoming Word-Signs, or Phrase-Signs simply by the Omission of Vowels.

N.B.—The Shorthand signs are written smaller than usual, owing to the closeness of the letter-press lines.

The first words in the lines are written in the first position unless preceded by 2 to indicate the 2nd position; 3 means 3rd position.

A few two-stroke outlines are inserted to show distinctions between words containing the same consonants.

<p>K Co., 2 come, 3 came Cos., cause, 2 case cannot, 2 count cried, 2 cared, court [come sky, 2 h-as come, sake, 3 is scant, scanned, 2 consequent EXAMPLE, 2 ache, exam- act, 2 could, wicked [ples action, 2 connention across, 2 acres, accrues according-to, 2 accrued [ed account, second, 2 sicken- QUITE, acquit, 2 quit quantity, 2 queen acquaint, 2 quaint equal-ly, sequel has equalled, 2 is equal to GO, ago, 2 give, 3 gave God, 2 good, guide gather, 2 give their, gutter agreed, 2 great, grade 2 PAY, 2 put, 3 compute point, pint, 2 paint [pound penned, pined, 2 pained, pled, 2 played, plead, 3 plough- plot, plight, 2 plate [ed planned, 2 planed, complain- plant, 2 plaintiff, plaint [ed part, 2 pray, 3 poor pride, 2 prayed, 3 proud special, 2 spirit, speak spoil, 2 spiritual has paid, 2 speed, 3 is paid 2 happy, 2 happy to happened, happen to.</p>	<p>eP HOPE, 2 up, hopes oppose, 2 appease, compose hope to, 2 up to, compete open, or 2 — upon opened, 2 compound appoint appeal, 2 compel, compile applied, 2 complied, complete 2 complaint, compliant perfect, per, 2 upper, compare perfectly, parliament, 2 April opportunity, 2 upright BY, boy, 2 be, bay, 3 bow ban, 2 been, bane, boon by all, ball, 2 bill bled, 2 bleed, blood blot, blight, 2 bleat braw, 2 British brawn, bran, 2 brain, brown habit, 2 had been EBB, to be, 2 obey abase, 2 abuse abet, abbot, 2 about, abate have been, 2 combine able to, or to bear, 2 bear (bar in Phr.) born, 2 burn h-as to be, 2 is to be as is to be SHE, 2 should, 3 issue, or she had, 2 shut, sheet she will, 2 shall, or [ioned sha'nt, shall not, 2 commiss- 2 sure, share, assure short, 2 shared, assured</p>
--	--

ZH

2 That; to ease) TH

that had, 2 that would

2 that will, usual-ly

2 pleasure

CH

EACH, 2 which, (which will

each had, 2 which would

chairman, 2 chain

chair, 2 church

J

JOY, 2 Jesus, age, 2 Jew

general-ly, join, 2 June

joined, joint, gent, 2 agent

T

AT, ought, 2 it, 3 out [his

at his, 2 it is, teas-e, 2 out (of)

oats, 2 its, eats, 3 outs

at it, 2 it ought, 3 out (of) it

at its, 2 to its, 3 out (of) its

ought to, 2 it would

ought there, 2 out (of) their

ought not (to)

at all, 2 it will (tell in *Phr.*)

sty, stow, 2 stay, 3 stew

sight, 2 sit, seat, 3 stew

2 state. *C* *L* *P* *P* *h*

D

DIE, add, 2 do, day, 3 due

dies, 2 does, days, 3 dues

adds, odds, 2 do his, aids

audit, 2 edit, debt, 3 doubt

daughter, 2 debtor, 3 doubter

auditor, 2 editor

added, died, 2 did, deed

done, dawn, 2 down, din

do not, 2 did not, *insert i J.*

idol, dole, 2 dull, deal

idle, 2 deliver *C*

delight, 2 delivered, adult

Dr, draw, 2 dear, 2 during

sad, side, 2 said, seed, 3 sued

sadden, 2 sudden

has done, 2 is done

h-as to do, 2 is to do

h-as said, 2 is said

had, 2 head, heed, 3 how do

had done, 2 hidden

had to, 2 headed, 3 how did

had not

you do, *P* you do not

TH

HATH, 2 thing, 3 thousand

thank, 2 think, thin

author, 2 three, 3 through

throat, 2 third, 3 throughout

thrall, 2 through all [3 thee

THOUGH, thy, 2 them, they,

those, 2 this, thus, 3 these

than, thine, 2 then

though all, 2 they will [are

either, they were, 2 there, they

therein, their own

2 there will

they had, 2 they would

N

ON, *C* *C* 2 no, know, 3 now

not night, 2 note, nett

neither, 2 know there

enter, 2 nature, *C* hunterentered, *C* 2 natured

only, 2 null, nil

nor, honor, 2 near, *C* inner

nor will, 2 nearly

h-as no, snow, 2 is no, son

has not, sent, 2 is not, saint

as is only, *C* unite, 2 unit

OWN, 2 any, inn

owned, hand, or *C*; 2 endanon-ymous-ly; *C* unanimous-

enhance, 2 announce [ly

sign, (v.) 2 sun, sane

signed, 2 sound, (send in *Phr.*)yon; *C* yonder; *C* hind

R

OR, ore, 2 remark, 3 h-our

ores, 2 airs, ears, 3 h-ours.

arose, 2 remarks, 3 arouse

art, 2 remarked

order, or there, ordered

earn, voc. 2 our own

earned, 2 around

h-as our, 2 is our

Sire, 2 sir, 3 sour, sewer

strode, 2 strayed, 3 strewed

strong, 2 strain

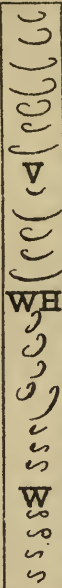
strand, 2 strained






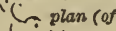


star, store, 2 stir, stair




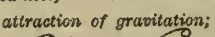


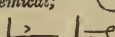
start, 2 Stuart

stored, 2 stirred, 3 steward

7	where, war, 2 were (see <i>whr</i>).	7	2 till it. 7 till its
2	where there, warder, 2 were	2	2 till there
9	swore, 2 swear, as were [there	L	LAW, lie, 2 Lord, lay, 3 lieu
1	her, higher, 2 hear, 3 how are	1	let, light, 2 late
2	hers, horse, 2 here is	1	latter, letter, 2 later
2	heart, 2 hurt	1	ladder, 2 leader
2	hard, 2 heard, haired	1	last, lest, 2 least, list
4	tire, tore, 2 tear, tare, 3 tour	1	has let, slight, 2 is late, slate
7	door, 2 dare, 2 durst	1	we will, wallow, 2 will
1	WRITE, wrote, 2 rate, 3 root	1	we let, wallet, 2 will not
1	rider, redder, 2 reader, 3 ruder	1	Walter, 2 will there [will
1	are not, rent. 2 round	1	he will, hollow, 2 holy, how
1	straw, 2 stray	1	follow, folly, 2 fellow, fully
1	starry, story. 2 storied	1	ALLEY, ally, 2 allow
1	strait, 2 street, straight	1	2 allow it. 2 allow its
1	we are, wiry, 2 were, weary	1	2 allow their
1	we are not, 2 were not; or 2	1	h-as allowed. 2 as is allowed
1	where, 2 where there	1	sally, sallow, 2 silly, sully
1	her, Harry, 2 how are, hurry	1	highly, hallow, 2 hilly
1	horrid, 2 hurried	1	wily, 2 Willie, woolly
1	for, fore, fire, 2 fear, fair	1	tally, tallow, 2 to allow
1	fort, fired, 2 feared, fared	S	SO, saw, 2 us, see
L	ALL, oil, 2 large, ill, 3 owl	1	assign, sign (n) 2 soon, sin, seen
6	else, oils, 2 ills, ails	1	assail, 2 soul [(son in <i>Phr.</i>)
2	all his, lass, 2 loose	1	asset, sighed, 2 East, 3 oust
1	last, 2 loosed	1	assigned, assent, 2 sinned
1	all had, old, 2 ailed, 2 Lord	Z	EYES, owes, 2 Israel, 3 whose
1	all their, older, 2 elder	1	ozone, zone
1	alone, line, 2 lane, lean	1	2 zeal, easily, or 2
1	land, lend, 2 leaned	M	AM, my, 2 may, me
1	all our, 2 allure	1	might, met, 2 meet, mate
1	as all, slow, 2 slay, 2 slain	1	man, mine, 2 men, mean
1	soil, sell, 2 sail, seal	1	more, 2 Mr., mere
1	slower, 2 slur	1	more than, morn,
1	solar, 2 sailor, [slid	1	2 merely. 2 more or less
1	as old, slowed, slide, 2 solid,	1	some, as my, 2 same, seem
1	sold, 2 sailed, sealed	1	small, smell. 2 smile
1	well, wall, 2 will, 3 wool	MP	IMPORTANT-ce, 2 improve-d
1	wild, walled, 2 willed, world	1	impossible, 2 impose
1	wilder, 2 will there	1	impel, 2 impale
1	as well, 2 as will, swell	1	employ, ample, 2 humble
1	hall, w-hole, 2 hell, heal	1	employer, ampler, 2 humbler
1	halt, 2 halter	1	embed, 2 impede
1	holder, whole of their	1	member. 2 remember
1	tall, toil, 2 tell, till, 3 tool	F	OF, 2 if, fee. 2 few
1	told, 2 tilled, tailed	1	of his, office, 2 if his, face









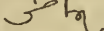















	<p>after, fight, 2 fate, fit [ter of their, father, 2 if there, fit- fault, felt, 2 filled falter, 2 feel there, filter flatter, 2 flutter. ✓ flattery from, 2 free, ✓ offer 2 freely, frail HAVE, 2 eve, view heaven, 2 vain. ~ even have all, avail, 2 evil, vale value very, every, 2 ever very well, 2 ever will WE WHY, 2 whether, whey why had, 2 why would why there, 2 whether there when, whine, 2 whin when there while, 2 why will, whale WHY.) also what, white, 2 whit whiter, why there, 2 whither WE, 2 with, wee was, wise, 2 with his was to, 2 waste or we had, 2 wait, wit water, 2 waiter</p>	<p>W, WOE, 2 way, woo woes, 2 ways, would his we would, wide, 2 would, 2 away.) 2 await [weighed wine, wan, 2 one, win want, went, 2 wind [Phr.) YE, yesterday, 2 yea (you in yet, 2 you ought yes, 2 use, verb. ♂ used ye had, 2 ℓ you had ye, 2 you, (joined to ~ &c.) 2 youth,) youth (ful,) youths 2 use, noun. ♂ use of HE, 2 how. ♂ Hugh, or ℓ he has, 2 how is, house he has to, 2 haste, hissed HIGH, hoe, 2 how, hay high as, hose, 2 how is. (house host, 2 housed [in Phr.) HE, ♂ he is. ℓ he had</p> <p>NOTE.—Above downward <i>he</i>, with- out hook, is used only <i>alone</i>, or when <i>commencing</i> a phrase, when its 1st position, in addition to its thinness keeps it distinct from / <i>you</i>. When / is not available, < is provided for <i>he</i> when a downward form is required in a Phrase.</p>
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REMARKS.—The reader will notice the omission of the word *of* in some of the short phrases in preceding list: other unimportant words may be omitted in rapid writing, and occasionally, the omission may be indicated by writing the words closer together. Exs.— *it would (have) been*,  *body* (and) *mind*,  *one (or) two*,  *two (or) three*,  *one (of the)* most,  *plan (of the) campaign*,  *delivery (of the) lecture*,  *encouragement (of the) culture (of the) fine arts, &c.*
















After the manner of the words given in the following list which may be contracted, in lectures on special subjects other contractions may be extemporised. The beginning part of a long word will often suggest the remaining portion of both ordinary and technical words, as  *introductory*;  *disinterestedness*;  *observation*;  *attraction of gravitation*;  *chemical*;  *chemical* analysis;  *double decomposition, &c.*

Vocabulary of many Useful Words; with Best Outlines to represent them.










Some of the FULL outlines may be CONTRACTED; generally, by OMITTING the MIDDLE, or LATTER-PART of the WORDS. In the cases referred to, letters which may be omitted are enclosed in ().



































Abandoned abbettor abundant abstin(ence) acknowledge activity adjournment administered administrator administratrix afternoon afterwards agriculture altogether amanuensis ancient angle ante-christian antichristian apartment applic(able) arbiter archbishop architecture aristocracy arrangement ascertain assemble(ly) assignation assignment association Atlantic attentive augmentation 

































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










Bankrupt bankruptcy banter barbaric barbarism barbarity barbarise barbarous bar-keeper behind belong benign benignity benefactor benevolence beyond boisterous book-binder book-seller botanical burglar burlesque butter 

C























Cabi(nct) calv(inism) calender candidature candlestick cap(able) cap(tain) capital carnal cathol(ic) catholicism caution certainly  or certainty  or certificate chair 
























































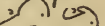
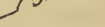




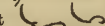
champagne 
 chapter 
 characterised 
 characteristic 
 cherish 
 circle 
 circumscription 
 circumspect 
 circumstantial 
 collapse 
 college 
 colony 
 Colonel 
 combination 
 comfortable 
 commandment 
 commendation 
 commerce 
 commercial 
 commiserate 
 commissioner 
 commit 
 committee 
 commonly 
 communion 
 communication 
 commute 
 compendium 
 competitor 
 concernedly  or 
 concerning  or 
 concession 

condensation 
 conference 
 confinement 
 conscience 
 conscientious 
 conservative 
 conservator 
 considerable 
 consideration 
 consistent 
 consistency 
 consign 
 consonant 
 constabulary 
 consternation 
 constraint-ed 
 constriction 
 construction 
 continental 
 contingency 
 continual 
 contraction 
 contradiction 
 contrary 
 contribution 
 controversy 
 co-operation 
 corner 
 correction 
 corrupt-ion 
 cotton-market 
 countenance 

counterfeit 
 counter-man 
 countryman 
 covenanter 
 criminal 
 cross-examine 
 [also  for ]
 cultivator 
 custody 
 cylinder 

D

Dangerously  or 
 debenture 
 Decem(ber) 
 declared 
 defaulter 
 defen(dant) 
 defi(ciency) 
 degeneration 
 delightful 
 delinquent 
 demonstrate 
 demonstrator 
 denomination 
 depart(ment) 
 dependant 
 derange 
 derogatory 
 describe 
 designation 
 detestation 
 Deuteronomy 

devel(op—ment) difficult digestion dignity dilapidation disappointment disch(arge) dissimilar dissatisfaction distinct-ion distinguish-ed distinguishable divine-ity doctrine domestic double doubtful doubtless downwards drilled duchess ducal **E**Earldom Eastern Easterly Eastward ecclesia(stic al) economical efficacy efficiency elastic-ity embankment embellish embodiment embroider embroil encounter endorse English enlarge enlightenment enliven enrich enthusia(sm) entire entirety entreaty enunciate episcopalian espe(cial-ly) essential esta(blish) evangel(ical) everlasting examination excellency exche(quer) excommunication executor executrix explanation extinguish extra extraor(dinary) extrava(gant) extremely exemplary extinction extinguished **F**Faithful-ly familiar furtherance fastidious fictitious finan(cial) foreigner forswear fortune fortunately  orfranchise Frenchman friendship frustrate fundament(al) furnish-er furniture **G**Genealogy genuine girl gloriously God-head governor government 

graceful
grandchild
grandson
grander
grandeur
gunpowder
gun-shot

H









Habitation
harden
headlong
heedlessness
healthful-ly
henceforth
highness
highlander
hindrance
hobby-horse
homely
horrible
horseman
hostess
hotel
householder
humanity
hypocrisy

I











Identical
Ignore
Ignorance
illegality
imagination

imitate
imitator
immediately
impediment
immorality
immortality
impenitence
imperfect
imperfectly
imperturbable
imp(ortance)
impos(sible)
impound
impracti(cable)
impregn(able)
impression
imprint
imprison
improba(ble)
Impropriety
improvident
incapa(ble)
incarnation
incident
inclination
income
inconsiderate
inconsistent
incontrover(tible)
incumbent
incur
indeed




















indefa(tigable)
indemnity
indenture
independence
indescr(ible)
indictment
indigestible
indignation
indiscrimi(nately)
indirectly
individual
industry
infer
inference
inf(luence)
influence(s)
influen(tial)
information
inhabit
inheritor
Iniquities
iniquitous
initial
insensibly
insign(ificant)
inspect
institute
instruction
insubor(dination)
insurance
innundation
Intelligence

intelligent intelligible intellect-ual intemp(erance) intercommunication interested interest(e)dness intro(duction) irrespect(ively) 




J

January jaundice Jehovah Jerusalem join(t)-stock journal judgment judicious junior juris(diction) jurispr(udence) 

L

Lamentations landlord landlady landscape languidness languish lantern largely largeness larger larger than latitudinarian lavender laundry learned (v.) learnedly learner left-handed legislate legislation legislator legislature lesson lieuten(ant) linen linguist literary literature little London longest longitudinal longsuffering Lordship luxuriant lunacy lunatic luncheon

M

Magistrate magnani(mously) magnifi(cent) main-land magazine maintainable malignant manager Manchester manner manslaughter manual manufactory manufacture-r manu(cript) Marquis mathemat(ical) matronly mature maturity mechan(ical) mechanism mediation mediator meditate meditation melancholy merciful message messenger Meth(odist-ical) Methodism metropolis metropolitan military

mindful
minutely
minute-book
mis-apply
miscellaneous
misde(meanor)
misrepre(sent-ation)
mistaken
moderately
moderation -tor
modern
modified
modification
Monday
monopolistic
monument
morning
mortify
mortga(ge)
multiplication
multitude
mushroom
muslin

N

National
natural-ly
necessary
neutral
nevertheless
nominated
nonconfor(m)ity
non-commissioned

nonsensical
Northern
notification
notwithstanding
nourishment
number-less
numerously
nutritious

O

Object-ion
objectively
objector
oblong
obnoxious
obse(rve-d)
observance
obser(vation)
obstacle
obstinately
obtainable
Oct(ober)
oil or
operative
orderliness
ordinary
organize
organization
orthod(oxy)
original
ostentation
outline
outlandish

overcome
overreach

P

Painful
parallel
parlia(mentary)
partake
partaker
parted
partial-ly
partiality
participator
particle
particularize
particularly
partisanship
partition
partly
party-spirit
partnership
peculiar
peculiarity
people
percept(ible)
perfection
perfectness
perform
periodical
periodically
perpend(icular)
perpet(ual)
personification







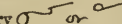




































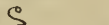






























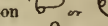

















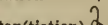



perspic(uous-ness)
 persuade
 persuasion
 persuasive
 perturbation
 phonography
 phraseogram
 plaint(iff)
 platf(orm)
 plenteous
 plentiful
 politeness
 political
 politician
 poorly
 population
 possible
 posterity
 prac(tice)
 pract(ices)
 prac(tical)
 prejud(ice)
 preli(minary)
 prerogat(ive)
 presbyt(erian)
 preser(vation)
 prince
 princ(iples)
 printer
 proba(ble)
 professional
 prolonged

prolongation
 pronunciation
 protestant
 providen(tial)
 public)
 publication
Q
 Quarrel
 quarterly
 question
 quickly
 quotation

R
 Rambler
 ransom
 recognizance
 recommendation
 reference
 refinement
 refor(mation)
 reformer
 regeneration
 regul(ar)
 regular(ly)
 regularity
 regulator
 relation
 relatively
 relieve
 relinquish
 remainder
 remandod

remarkable
 remembrance
 reply
 repre(sent)
 repugn(ance)
 resignation
 respect(ful-ly)
 respons(ible)
 restore
 restrain
 resur(rection)
 retire
 retribution
 return
 revenue
 Reverend
 ridiculous
 righteously
 right-hand side
 rupture

S
 Sacrament
 sacredly
 sacredness
 sanctioned
 satisfied
 Saturday
 Saviour
 scarceness
 scept(icism)
 scholar
 second-hand

seclude 	student 	telegraph 
secrecy 	stupendous 	temperance society 
secretary 	subject-ion 	temporary 
secularity 	subscri(ption) 	temporal 
seldom 	subsequent 	tendency 
selection 	subser(vient) 	tenement 
selfish 	substan(tial) 	term-ination 
self-int(erest) 	substitute 	testamentary 
sensation 	successor 	testator 
sensibility 	suggestion 	testatrix 
several 	superabundance 	testimony 
shareholder 	superintendent 	thanksgiving 
sharply 	superstition 	thankful 
shipwreck 	supplant 	Thursday 
signature 	supplement 	tillage 
signification 	supply 	timber 
single 	support 	title 
singul(ar) 	supposition 	tolerable 
sisterhood 	surrounded 	tonight 
slander 	suscept(ible) 	torment 
soldier  or 	suspect 	touch 
something 	suspend 	tradition 
sometimes 	sustentation 	transaction 
somewhat 	systematize 	transgression 
splendour 	T	transferable 
splinter 	Tabernacle 	transform 
squalor 	table 	transplant 
stagnation 	tailor 	transportation 
standard 	tantamount 	transubstan(tiation) 
straigh(t)forward 	teacher 	triangular 
strangely 	teetotaler 	trinitarian 
stubborn 	teetotalism 	truthful 

tyrannical *h*

U

Ultimately *h*unable to *h*unanimity *h*unconsidered *h*unconstitutional *h*unex(ampled) *h*unfavourable *h*unifor(m)ity *h*uninterrupt(ed) *h*univer(sal) *h*unlimited *h*unsatisfactory *h*unscriptur(al) *h*unseason(able) *h*until *h*untimely *h*unwarrantable *h*unwisely *h*unworthily *h*uproar *h*urgently *h*useful *h*uti(lity) *h*utilitarian *h*

V

Valetudinarian *h*validity *h*valor *h*valuation *h*valuator *h*variation *h*variously *h*vendor *h*venturesome *h*verdict *h*verdure *h*vestige *h*vinegar *h*

W

Wagon *h*waiters *h*waitress *h*wanted *h*warning *h*warrantor *h*wedding *h*Wednesday *h*weekly *h*whatev(er) *h*whatsoev(er) *h*whensoev(er) *h*wheresoever *h*Whitsunday *h*wholesome *h*wholly *h*wideness *h*wilderness *h*wisdom *h*witness *h*whosoever *h*wickedly *h*wickedness *h*woodland *h*worthless *h*

Y

Yard *h*yarn *h*yeoman *h*yesterday *h*Yorkshire *h*younger (th)an *h*youngish *h*youngster *h*

Contractions for Titles, Companies, &c.

The beginning part of a word is generally sufficient, and it may be joined to, written near to, or may intersect the following word. Exs.

Bishop of London, *h* Bishop of Manchester, *h* Archbishop
of Canterbury, *h* Captain Cook, *h* General Bracken,
h Professor of Elocution, *h* Philosophical Society,
h North British Railway Coy., &c.

WORDS with SIMILAR CONSONANTS, DIFFERENCED by OUTLINE, POSITION, or VOWEL, arranged under their FIRST stroke-consonant, excepting some words commencing with CON- or COM-.

NOTE.—When the SECOND or LINE position is too crowded, other words with vowel *EH* besides those mentioned on page 34 may be put in the FIRST position.

The vowels which are *underlined>*, should be inserted.

K, eK, KW.

Accede, exceed, Accept, except, excep-
tion, expiation. or Expression, expiration.
or Actors, actress, actuaries, coteries,
cutters. Corn, acorn. Color, cooler, cholera.
Command, 2 commend, comment, communed. Accordance.
credence. Extract, extricate. Character, 2 crater;
Creator, criteria, 2 creature, curator, carter.
Calico, colic, clock. Acclaim, claim,
column. carriage, Courage. Achromatic,
chromatic. Across, cross, curse, caress, Accord,
2 accrued, concord, occurred. or Sacred, succoured,
scoured, secret. Consequently, secondly. Consequence,
sequence. Acquittance, 2 quittance, quietness.

G.

Gunner, gunnery. Grant, granite. Grantee,
guarantee. Garden, guardian. Exaltation,
2 exultation, or Eagerness, greatness.

P and eP.

Apposite, opposite, 3 composite. Apposition, opposition, composition. Position, possession, (*a-circle as in possess.*) Aptness, pettiness, pittance, competence. Appetite, potato. Patron, pattern. Petition, 3 computation, competition. Apathetic, pathetic. Halfpenny, penny, or (accom)pany, company. Opinion, companion, pinion. Opener, pioneer, penury. Option, passion, compassion. Passionate, patient. Place, please, peals, appeals, palace, 2 police, policy. Placed, pleased, placid, pellucid, palsied. Apology, pillage, pledge, Appellation, compilation, completion, compulsion. Planet, plenty, opulent. or Parse, peruse, pursue, piracy. Propose, purpose, perhaps. Appropriate, property, propriety, purport. Appropriation, preparation. Proportioned, proportionate. or Approbation, probation, prohibition. Pertness, 2 uprightness, prettiness, pretence. Appearance, poorness, pureness. Parts, to avoid clashing with *price* and *prize*; 2 praise, press; or overpress; oppress; apprise, appraise, 2 comprize, compress. Oppression; apportion, portion, 2 compression, operation, apparition, Prussian, Persian. Parish, 2 Prussia, 3 poorish, perish. Persia. Parson, 2 prison; person, 2 comparison; Parsonage, personage; Personate, present, presentee.

Operative, 2 comparative. } Parterre, } parter, } porter, }
 operator, } aperture. } Portend, } pretend, } Approx-
 imate, } proximate. } or } Apprehend, } or } com-
 prehend. } Predication, } prediction, } production. }
 Preferred, } proffered. } Perspire, } prosper. } Prominence,
 2 pre-eminence, } permanence. } or } Separate-ly, } support,
 } suppurate. } Separation, } suppression. } Sparse,
 } spurious, } conspiracy, } suppress, } su(r)prize.
 } Happily, } haply. } Peerless, } perilous, 2 powerless.

B and eB.

Bestow, } boast, } Absence, 2 obeisance, } business,
 baseness. } Betray, } better. } Abstract, } obstruct.
 } Balsam, } blossom. } or } Birth, } breath. }
 Briber, } bribery. } Obsoleteness, } absoluteness.
 } Born, 2 burn, } barren, } or } barony. } or } Baronet,
 } brunette, } Burned, } brined, 2 browned. } Bared, } buried,
 } broad, 2 bred. } Britain, } Brittany, } Britannia, } Barton,
 2 Burton, } baritone. } Aberration, } abortion, } abrasion.
 } Broll, } barrel, 2 burial. } Barley, } barilla. }
 Brilliance, } brilliancy. } Brewer, } brewery, } borrower,
 } or } bearer.























































SH.

Shortness, 2 sureness, } assurance. } or } Assuredly,
 } shrewdly, } or } Shortly, } surely. } Shortened,
 } shorthand.












































G.

Gentleman, 2 gentlemen. } Generals, } genius, 2 } agency.
 } genus. } Gently, } genteel, } gentile. } Agile, } jolly.

T, or conT.

 Attempt, 2 tempt.  Attack,  talk, 2 take, 3 took.  Test, tossed, toast, 2 taste,  attest,  tacit,  testy, 2 tasty.  Attested,  tested.  Tenor,  tenure.  Continuity,  tenuity.  Attenuation, 2 continuation,  attention, 2 tension.  Continued,  contained.  Treble,  terrible.  Tarty, 2 *treaty, or   , the latter being preferable. When the word is followed by *of*, the second *t* may be omitted, as  *Treaty of Paris*.  Traitor,  Tartar,  torture,  territory.  Trust,  truest,  tourist,  atrocity, 2 trustee,  contrast.  Trent,  torrent,  eternity,  Trinity.  Train,  turn,  attorney,  tyranny,  tureen,  tea-urn.  Attract,  contract,  counteract.  Attrition, 2 contrition,  contortion.  Steady,  stayed,  seated.  Citation, 2 situation,  station.  Stone, 2 stain,  satin, 2 Satan.

D.

 Delay,  dally,  idle,  idol,  dull,  ideal, 2 dual.  Idler,  dealer.  Idolater,  idolatry,  adultery,  adulator,  adulatory.  Determined,  detriment.  Decease,  disease.  Condescend,  descend.  Distractive,  destructive.  Destination,  distension.  Adamant,  diamond,  demand.  Dimension,  admonition, 2 domination,  diminution,  Advocate, 2 defect.  Defence,  defiance,  deafness.  Devotion, 2 deviation,  division.  Defrayed,  differed,  deferred.  Adverse, 2 divers,  divorce, 2 diverse.  Address, 2 dress.  Dryness, 2 dearness,  direness, 2 dourness, (*Scotch.*)

* This is the only word in the language in which *stroke-t* is required after *hook-tr*, and can be written as above.

L durance. 3 Detention, } detonation. L Dock, dyke, 2 deck, Dick,
 3 duke. --- Decoy, dauky, (*Scotch.*) 2 decay, dickey. L Addict, edict,
 2 conduct, educt, L educate. L Conductor, L educator. L
 Education, L eduction.

N.

Nasty, newest, honest. Anything, nothing.
 Anybody, nobody. Endless, needless. Ani-
 mal, anomaly. Ankle, knuckle, uncle.
 Intention, intonation. Annual, annually, 2 newly. (If
 preferred, may be used for *Annual-ly*, thus making the difference from
newly one of *outline*, and not position only). Indebted, indicted,
 2 undated, undoubted. Indefinite, undefined.
 Indication, induction. Anterior, interior. Noxious,
 innoxious, incautious. Ingenious, ingenuous.
 Innovation, invasion. Interested, intrusted.
 Science, 2 sense, essence, assigns, assignees. Synod, 2
 Sunday, assigned. Sounded, ascended. Assigner, 2 or
 sinner, sooner, scenery, senior, sneer. Hinder,
 (last.) hinder.

R.

Resume, re-assume. Rains, ruins, ruinous,
 erroneous. Renewed, ruined. Arm, 2 army.
 Arbor, robber, robbery. Writer, rioter,
 orator, oratory, oratorio, retire, rotary.
 Erecter, rector, rectory. Ordinance, or-
 dinance. Rival, 2 revel, arrival. Revel-
 ation, 3 revolution, revulsion. Orphan, ruffian,
 refine. Reverence, irreverence. Resistible,

irresistible. --- Religion, 2 region. L Storm, 2 stream.
 Stork, stroke. L Ceremony, L sermon. 7 Hardily,
 hardly, horridly. ... or Warring, 2 wearing, worrying, 2 wearying.

L.

Loss, ... laws. Last, 2 loosed, ... lost, lest,
 2 least, list, ... lowest, ... lawsuit. Lessen,
 loosen. L Aliment, L element. L Alleviation, L elevation.
 L Allocate, L elect, locate. Likely,
 luckily. L Alcohol, L alkali. Letter, lottery,
 ultra. L Alteration, L alliteration. Elaborate, L ill-
 bred, labored. L Altitude, latitude.
 Conciliate, consult. Sulphate, sulphite. Psalter,
 psaltery, slaughter, ... solitary, salutory.
 Island, highland, Holland. ... Whole, wholly. 2
 Walling, wallowing, way-laying.

M, or comM; MP and MB.

Married, marred. Mellowed; mild. Many,
 2 money. Imitation, 2 mutation, commutation. Monster,
 2 minister, ministry, monastery. ... Amazement, 2
 amusement. Embarrass, embrace. ... Emotion, ...
 motion, machine, 2 mission, emission. Mansion, 2 mention.
 Monition, 2 commination. emanation, commination.
 Impatient, impassioned. ... Empire, 2 umpire. Marauder,

3 murder-ous, 2 murderess. 2 Mrs., 3 Misses. 6
 Masters, 3 mistress, 2 mysteries, --- masteries, 2 mysterious.
 2 Mask, 2 musk, 2 mosaic, 2 music. 2 Woman, 2 women.
 4 Human, 2 humane.



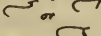

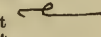

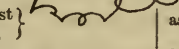



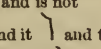
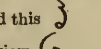
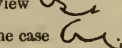




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
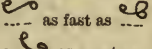
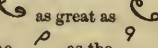
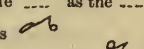







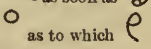
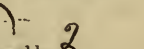



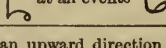
Fact, 3 effect. Factor, factory.
 Family, female. Avocation, 2 convocation, eviction.
 vocation, 2 vacation, conviction. Fine, often.
 7 Finer, --- oftener. --- Fines, 6 offence, 6 affiance, ---
 finesse, 7 fancy. Finesses, 6 oftenness. 7 Finely,
 finale, 7 final-ly, 7 funnel. Funeral, funeral.
 Confectioner, confectionary. Inefficacious,
 infectious. Affirm, 3 confirm, conform,
 form, forum. Forward, froward. 7 Offer,
 2 confer. Fairness, freeness. Full, fully.
 2 Failings, 6 feelings. Fierce, 7 furious. 7
 Follower, 2 fuller, 7 feeler, 7 filler, 2 foolery, 7 filer,
 2 failure, 3 fowler, floor, 2 flour, 7 flier, 6 flowery.
 7 Farrier, 2 furrier. 7 Aver, 2 veer, 6 vary. 7 Avoid,
 2 evade, 3 avowed. Void, 2 viewed, vowed. Events,
 convents, 7 vanities, vignettes. Villain, 7
 villany, 2 vileness, 2 violence. Violation, 2 voli-
 tion. Available, 6 valuable, 6 voluble, 7
 voluntary, 7 volunteer. --- Averted, 3 converted. 7 Variety,
 2 verity, 7 virtue. Voracity, 2 veracity.

PHRASEOGRAPHY.














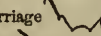
























A cluster of words which may conveniently be joined together in Shorthand is called a *Phraseogram*, and the written outline representing such phrase is a *Phraseograph*. Phraseographs should be suggestive, by consisting of words which frequently occur together in speech, and between which some relation exists. The outlines of words composing a phrase should join handily to each other, and not stretch too far from the line: it is better to lift the pen than to write phrases which are not in accordance with these requirements. Although a few long phrases are given as illustrations in the following list, *very* long phraseographs are only occasionally written, it being generally found more convenient to lift the pen in the middle of an over long phrase. The readiness with which new phrases, never before written, often occur to the mind of the writer when reporting, will be found to be one of the many pleasures attending the practice of the delightful art of Phonography.


































LIST OF PHRASEOGRAPHS.

Able to agree 
 absolutely necessary 
 according to the 
 according to agreement 
 acts of Parliament 
 again and again 
 Almighty and most merciful Father 
 Almighty God 
 all its bearings 
 all that has been said 
 and a ... and he ... or ... 
 and has not ... and is not 
 and in the ... * and it ... and the 
 and that ... and this 
 another point of view 
 another view of the case 
 are there not many who 

are you sure there is not 
 as far as ... as fast as ... 
 as good as ... as great as ... 
 as a ... as he ... as the ... 
 as certain as 
 as in the other instance 
 as if there ... 
 as is sufficient ... 
 as it may be 
 as long as 
 as many as possible 
 as much as ... as soon as ... 
 as to ... or ... as to which 
 as usual ... 
 as well as possible 
 as you will find ... 
 at all times ... at all events 

*The sign for *IN* may occasionally be written in an upward direction for greater distinctness and better joining.

at last  at least 
 at the right hand of God 
 at the same time 
 at the time 
 Attorney General 
 Bankruptcy Court 
 because it is 
 begotten Son of God 
 between their  between them 
 bills of lading 
 bill of sale 
 breach of promise of marriage 
 by all means  by our 
 by faith in Christ 
 by the  by the bye 
 by which there will 
 Can be  can you not 
 cannot be  cannot have 
 Catholic Church 
 Catholic priest 
 Central criminal Court 
 Chamber of commerce 
 Chancellor of the Exchequer 
 Chief Justice 
 child of God 
 children of God 
 children of men 
 Christ Jesus our Lord 
 christian brethren 
 christian character 
 christian church 
 christian faith 















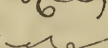
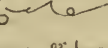
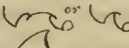





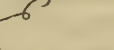


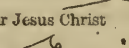
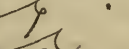




christian religion 
 church and state 
 church of Christ 
 church of England 
 church of God 
 church of Rome 
 circumstantial evidence 
 common law 
 County Court 
 counsel for the defence 
 counsel for the defendant 
 counsel for the defendants 
 counsel for the plaintiff 
 Court of Bankruptcy 
 Court of Chancery 
 Court of Common pleas 
 Court of justice 
 Court of Queen's bench 
 Courts of law 
 Cross of Christ 
 Day after day 
 day by day  day to day 
 deed of settlement 
 documentary evidence 
 do you not think 
 economy of Nature 
 elder of the church 
 epistle to the Romans 
 eternal condemnation 
 eternal damnation 
 eternal life 
 everlasting happiness 

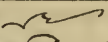





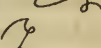



























examination in chief
 First Lord of the Treasury
 for Christ's sake
 for ever and ever
 for instance
 for such as are
 for the most part
 for the purpose of
 for the sake of
 for they will not
 for their ... for their own ...
 for which they may have been
 forgiveness of sins
 freedom of the Press
 from him
 from my or me
 from time to time
 from the same point of view
 future state of future world
 generation to generation
 God and Saviour
 God is good God of grace
 God of heaven
 God of love
 God's character God's law
 gospel of salvation
 grace of God
 Great and Everlasting Jehovah
 growing in grace
 has appointed a
 has appointed the
 has said there is not





have been ... or ... have had
 have felt ... have not ...
 Head of the church
 heart of man ... hearts of men ...
 heaven and earth
 heaven and hell
 he had ... or ... he had been ... or ...
 he has a ... he is a ...
 he has been ... he is being ...
 he has not ... he is not ...
 he ought to be quite sure
 he ought not (to) have ...
 he should have ... he was ...
 he will have ... he will not ...
 hear, hear, and cheers
 heirs, executors, administrators
 and assigns
 ditto, but or assigns
 Her Majesty's government
 hither and thither
 Holy scriptures
 Home Secretary
 honorable gentleman
 honorable and gallant member
 honorable and learned friend
 house of Israel ... or ...
 how are you intending to ...
 how many more ... or ...
 how should the ...
 how will the country feel ...
 how will you maintain the ...
 human nature




I agree with the
 I am not ... or ...
 I am inclined to believe there is
 I believe we are
 I cannot see
 I do not think
 I had ... or I had been ...
 I had not seen
 I have been told ...
 I have no doubt
 I hope you are satisfied ...
 I know that I am not exaggerating the circumstances
 I know there is a very common notion
 I may as well
 I need not reply to the
 I observe lastly
 I think it is right that
 I will not
 I wish to remark
 I would have done the same
 if there is not
 if we are not
 if we were not
 if you have been
 in a great measure
 in all respects
 in comparison
 in connection with
 in consequence of
 in its favour
 in his opinion


in any case in no case ...
 in our relations
 in order to have
 in receipt (of)
 in reference (to)
 in regard (to)
 in relation (to)
 in seconding the motion
 in such a manner as to give general satisfaction
 in church in the church
 in the circumstances of the case
 in the the House of God
 in the House of Commons
 in the House of Lords
 in the House of Parliament
 in the Houses of Parliament
 in the first place
 in the next place
 in the second place
 in the third place
 in the last place
 in the same manner
 in the way of peace and righteousness
 in the Word of God
 in the world
 in this neighbourhood
 insolvent Court
 is certain to be
 is it the case
 it had been it had not
 it has not it is not or


it is said that 
 it is (a) well known fact 
 it is a most important consideration 
 it is my opinion that 
 it is quite necessary 
 it ought to be noticed that 
 it seems to be impossible 
 it seems to me very strange 
 it shall not become 
 it should not be regarded 
 it would have been 
 it would not be 
 Joint-stock company 
 Justice of God 
 Justice of the peace 
 justification by faith 
 justification by the works of the law 
 Kingdom of Christ 
 knowledge of Christ 
 knowledge of God 
 Ladies and Gentlemen 
 language of Scripture 
 law of the land 
 laws of God 
 laws of Nature 
 learned counsel 
 liberty of action 
 Lord and Saviour Jesus Christ 
 Lord Chancellor 
 Lord Chief Justice 
 Many more reasons 



many who will not 
 member of Parliament 
 much more than the 
 my beloved brethren 
 my Christian friends 
 my dear hearers 
 my fellow townsmen 
 Nations of the earth 
 nor should the 
 nor will there be 
 Of his own shewing 
 of importance  of its 
 of many of their 
 of such as have 
 of the same mind 
 of which we may 
 Omnipotence of God 
 Omnipresence of God 
 Omniscience of God 
 on account of our  or 
 on all their  on all other 
 on his own account 
 on such grounds 
 on the committee  on the contrary 
 on the one hand 
 on the other hand 
 on our part 
 on the part of 
 on that account 
 on the Sabbath 
 on the same principles
 on this occasion



one another  one of them 
 or a  or the 


our Saviour and Redeemer 
 ought to do their utmost 
 ought to have been 


Paul's epistle to the Corinthians 


political economy 

present circumstances  or 


present state  present time 

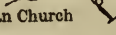
Prime Minister 


prisoner at the Bar 

protestant Church 


public service  or 

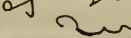
Rather than 


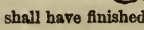
reformed Presbyterian Church 


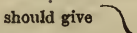
representative government 


resurrection of Christ 


Roman Catholic religion 

Secretary of State 

shall be  shall have finished 

should be  should give 


should not think that 



so as to be 

Son of God 


Son of Man 



Spirit of Christ 



Sun of Righteousness 


That had  that would 


that have been  that we 




that would have made 



that you  that your 


there is not  or 


there will nevertheless 

they have always 



this should  this time  or 



those are  those who are 




time after time 





to a great extent 




to be able to shew 



to a  to have 



to him  or  (insert vowel)


to his  or  to its 


to give  to my  or  me 

to our  to the  or 


to you  to yourselves 



too few  too many 



Upon their own responsibility 


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

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
Verdict of the jury 



Was not  ways and means 


we are not  or 


we can do nothing 



we did not  or  (insert t)

we do not think the 

we do  we had not 



we have not been 


we will not 


were not  we would not 

what is (the) reason of this 

which are not  which have been 

which is not  or 

which may be reckoned 

which will never 

* "NOT" may be written by its final t, a T-curve, or T-hook.

who do *g* who had been *ε*
 who have seen *u* who may *u*
 will be sure to have *u*
 will give attention *u*
 will have *u* will they *u*
 will there not be *u*
 wisdom of God *u*
 with a *u* with advantage *u*
 with his *u* with him *u*
 with its *u* with my or me *u*
 with reference (to) *u*
 with regard (to) *u* with respect (to) *u*
 with the means *u* with them that *u*
 with which they are *u*
 without his knowledge *u*
 without its *u* without our *u*
 without their *u* Word of God *u*
 words of my text *u*
 words of our text *u*
 words of the text *u*

works of God *u*
 world to come *u* worse and worse *u*
 worth while *u* would a *u* or *u*
 would be sorry *u* would he *u*
 would not *u* would the *u*
 would there *u* would you-r *u* *u*
 Yet it will *u* yet there *u*
 young man *u* young men *u*
 ye will *u* or *u* you will *u* or *u*
 you can *u* you could not *u*
 you had not *u* you have not *u*
 you may have been *u*
 you ought not *u* or *u*
 you ought to be *u* or *u*
 you will have been *u* or *u*
 yes, my Lord *u* your Honor *u*
 your Lordship *u*
 your Worship *u*
 yours truly *u* yours faithfully *u*
 yours very sincerely *u*

The following illustrations shew the adaptibility of the phraseographic power of British Phonography for giving convenient joinings, if wished, for clusters of words in sentences of unfrequent occurrence.

Psalm 150, 1 *u*





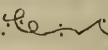
Proverbs 27, 1 *u*

Matthew 5, 7 *u*

Matthew 6, 24 *u*

Matthew 6, 33-34 *u*








City of Glasgow Tramway Co., Limited Liability *u*














Colonial Government Securities,  Edinburgh Stock Exchange,
 Great Northern Railway Shares,  Mining Prefer-
 ence Stock Dividend (dnd.),  West Coast of America. 

N.B.—The reader will please note that the *THE* / and the *A* \ ticks are used *medially*, or *finally* only, and never to *commence* a phrase.

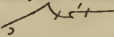




FOREIGN Sounds & Provincial Diphthongs.




French Nasal N







Is represented by intersecting N, (or a sign shortened to add *n*) by a dash, or, if an *r-hook* character, by a double dash, as  or  *fin*,  *rien*;  *an*, *cn*;  or  *bon*;  *prendre*.


Certain vowel marks may be modified to *indicate* the nasal sounds just given, and the writer be thus spared the trouble of intersection. There are four simple vowels and one diphthong required before *nasal French N* which may be written as follows:—nasalized *i* (= *||* *ä*) by a small circle written near the middle of a stroke, as  *fin*,  or  *rien*; *an*, *en*; *un*, by *thick*  continued until a circle is formed, as  *on* by  (*ok*) made into a circle  We have thus  *an*, *en*;  *un*;  *on*. In French shorthand the signs just given may be used as *word-signs*, omitting  for *an*, *en*; *un*; *on*. (The words pronounced like the vowel sounds *ä* and *ay*, would be best represented in French by the "Dash" joining forms for these vowels, thus,  *Il a*;  *Il est*.)

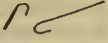
Guttural CH






Heard in Scotch, Irish, Welsh, and German, is represented by *eK*, or *K* with a dash intersection, as  *Loch Echiltie*;  or 
clachan;  *dreich*;  *Arrochar*. (Scotch.)



The corresponding heavier German guttural *G* is written by  similarly intersected,  *einig*;  *könig*.


The *h-series* of vowel marks may be used, if preferred, instead of intersection to indicate *guttural CH*, as  or  *Lochlömond*;
 or  *Stronochlacher*;  *thocht*,  *richt*, for *thought*, *right*, in Scotch.







Aspirated R, or Welsh RH. 



Aspirated, Whispered L, or Welsh LL. 

Welsh RH and LL may also be expressed by a dash intersection of the ordinary R and L signs, as  Llandrillo;  Llangollen. Crossed r  may also be used to represent an unusually strongly trilled-r, (almost identical with RH) given in some Scotch counties in such words as  bird,  firm, &c.

























For aspirated Nh, Mh, the curves are deepened.  

Welsh U, a peculiar modification of English ee is thus written. 

French U, ; ; OI  or  (=ooă or wă.) OUI-
(=we.) The French vowel heard in the last syllable of *amateur* is our long No. 6. 

















The modification of the vowel *ă* as heard in the London pronunciation of the word *bad*, and as heard in the pronunciation of the word *cart* in Northern villages (spoken almost as if spelled *bed*, *kert*), is represented by two a dots placed in the position in which *ě* is written, thus   (An aspirated dot vowel is *parallel* to the consonant.—See p. 39.)

Uncommon Diphthongs, Triphthongs, &c.

 ah-au	 ah-uh	 ah-oh	 ah-oo	 au-ah	 uh-ah	 oh-ah	 oo-ah
 ay-au	 ay-uh	 ay-oh	 ay-oo	 au-ay	 uh-ay	 oh-ay	 oo-ay
 eh-au	 eh-uh	 eh-oh	 eh-oo	 au-eh	 uh-eh	 oh-eh	 oo-eh

For *t* instead of *ay*, write the tick thinner.

When two *curve* vowels are used, if the latter one is intended for the vowel of a higher, or lower position than that to which it is joined, write it *thicker* than the first one.

 au-oh	 au-oo	 uh-oo	 uh-oh	 oh-au	 oh-uh	 oo-uh	 oo-au
 au-au	 au-uh	 uh-uh	 uh-au	 oh-oh	 oh-oo	 oo-oo	 oo-oh

Triphthongs may be formed by adding another vowel to a diphthong, and another vowel may also precede or follow the *h*, *y*, and *w* series, but in English Shorthand the means already acquired by the student for writing *h*, *y*, and *w*, will be found amply sufficient. We give the preceding diph-

thongs in addition to those on p. 39, 40 and also the following combinations to shew the facilities which the two-place vowel scale of British Phonography gives for forming voweletic compounds, if wanted, say by Missionaries, or others, for noting down foreign, or provincial sounds.




“|	3|	2|	4|	2c|	2|	2|	2|
ah-oh-oo	ay-oh-au	ay-au-oo	chee-oh	au-oh-oo	uh-eh-oo	oh-ah-ee	oo-uh-ee
2|	4|	2|	2|	2|	2|	2|	2|
ay-hoo	ee-hi	heh-oo	hoi	huh-ee	hoo-eh	Ohio	how-i
2|	2|	2c|	2|	2|	2|	2|	2|
ek-yoh	ee-yau	yay-ee	yeh-ee	yoi	yuh-ee	yoh-i	yoh-oo
“|	“|	2|	2|	2|	2|	2|	2|
weh-ee	weh-oo	wah-oo	way-ee	wi	woi	wuh-ee	woh-oo



Comparison between Pitman's and Jones's Phonography.

In the following “*Reading Exercises*,” pp. 84-88, we have written the remarks by the late Mr. Galtress on the *Advantages of Shorthand*, and the same paragraphs being given in Mr. Pitman's “*Manual*,” a comparison between the outlines of the two systems can be readily made.

For certain Vowelitic comparisons, see pp. 4, 14. An examination of the details of *British Phonography* will show that the rules for writing and reading final circles and hooks to shortened, or lengthened signs, are much more orderly, simple, and easily learned in this system than in *Pitman's Phonography*.

In Pitman's Shorthand, in the case of *ordinary-length* letters, final circles and final hooks follow the same rule; but *shortened*, or *lengthened* signs follow one rule for final circles, but another, and altogether different rule, for final hooks, and the final hook, although written last, is *not* read last. The arrangement in this work is free from this serious defect. The power added by shortening, or lengthening, reads *before all* final appendages, and thus, whatever is final to the hand and the eye, is final to the reader.

Take for example, the letter *M*  in Mr. Pitman's system. The affixing of a final circle gives *ms* ; a final hook, *mn* . Thus far the arrangement is orderly; but, if the sign be reduced, or increased in length, the *t* added by shortening, or the *tr* added by lengthening, reads *before* the appended circle but *AFTER* the appended hook.

The anomaly just described, causes Mr. Pitman to adopt another, viz., the thickening of an *N-hook*, nor a *T-hook*, to distinguish between T or D added by shortening, as *mnt*,  *mnd* . Our signs for *mpt*, *mnd*, are the same as Pitman's, but we *shorten* to add N, and thicken our *T-hook* to make it D.

If any one doubt the confusing effect of these anomalies on the minds of writers, let him ask a company of expert phonographers, as we lately did, "What is the power of the half-length sign? ʼ " and he will probably be surprised at the number of erroneous answers which will be given before the correct power is hit upon. We have ʼ *rch*, ʼ *rd*; put an *n*-hook to *rch* and we get *rchn* ʼ; but put an *n*-hook to *rd* ʼ and the authorized version of the phonograph ʼ is not *rdn* but *rchnt*, or *rgnt*.

There are 13 other anomalies, or irregularities, in the formation of certain characters in *Pitman's Phonography*, and there are 7 in *Jones's Phonography*.

In PITMAN'S, 7 by irregularly hooking ʼ *s*, ʼ *z*, ʼ *r*, ʼ *rch*, ʼ *r*, to form ʼ *thr*, ʼ *trr*, ʼ *fr*, ʼ *vr*, ʼ *w*, ʼ *wh*, ʼ *y*: 2 by putting initial *s*-circle to ʼ *r*, ʼ *ch*, to represent ʼ *h*, ʼ *h*: 4 by irregularly halving ʼ *lr*, ʼ *rch*, ʼ *mp*, ʼ *ng*, to form ʼ *ld*, ʼ *rd*, ʼ *md*, ʼ *nd*. = 13.

In JONES'S, 4 by irregularly hooking ʼ *s*, ʼ *z*, ʼ *ep*, ʼ *eb*, to form ʼ *w*, ʼ *wh*, ʼ *ek*, ʼ *q*: 3 by irregularly halving ʼ *n*, ʼ *n*, ʼ *hl*, to represent ʼ *ng*, ʼ *ngly*, ʼ *y*. = 7.

LONGHAND "COPY" FOR PRINTER.

In writing transcriptions of reports, and even in book matter, considerable time may be saved by using a few contractions with which the compositors are familiar. We give the most common ones. In many words final *ing* can be legibly expressed by *g* written above the line, and final *-tion* by *tn* so written.

And <i>x</i>	Government <i>Govt</i>	shall <i>sh</i>
about <i>abt</i>	have <i>h</i>	should <i>sh?</i>
be <i>b</i>	his <i>hs</i>	that <i>th</i>
been <i>bn</i>	meeting <i>mtg</i>	the <i>/</i>
chairman <i>chr</i>	might <i>mt</i>	to <i>t</i>
committee <i>comtee</i>	morning <i>mng</i>	which <i>wh</i>
could <i>cd</i>	motion <i>mtn</i>	with <i>w</i>
defendant <i>dft</i>	of <i>o</i>	without <i>wth</i>
evening <i>evs</i>	plaintiff <i>pt</i>	would <i>w?</i>
for <i>f</i>	prisoner <i>pr</i>	you <i>y</i>
from <i>fm</i>	resolution <i>res.</i>	your <i>y?</i>

GLASGOW PHONIC SHORTHAND UNION.

To assist Students, by free correction of Exercises through the post, and to afford facilities for intercommunication between writers of *British Phonography*, the Members of the above Union invite those who have become proficient writers, and wish to further the above objects, to forward a shorthand note to the Secretary, with name and address in longhand, and a printed list will be published of names received. This list may be obtained on application by Shorthand note, enclosing a *stamped addressed envelope*. The list will be enlarged and revised from time to time, and changes of residence should be at once communicated. No charge for membership,—printing expenses being defrayed by voluntary contributions. For exercises, Students should write about a dozen verses of Scripture, on alternate lines, and forward them to a member of the Union for correction, with *stamped addressed envelope*, for return. For name and address of Secretary, and other information, see slip at the end of Handbook.

MS. CIRCULATING MAGAZINES.

Familiarity with outlines is greatly furthered by one phonographer reading the writing of others, by correspondence, interchange of literary articles, or *MS. Circulating Magazines*, managed as follows:—

The conductor receives articles, written on paper of uniform size, from a staff of about a dozen members, and a number of these articles (in the handwriting of the members), together with the title-page, editorial remarks, blank space for remarks by members on outlines, &c., are bound in magazine form, weighing 3 to 3½ ounces, and forwarded under cover, open at the ends, by 1d. book post, from member to member, as per postal list of names and addresses inserted in the Magazine. Four days are generally allowed for reading, including days when received and despatched, a fine being paid for undue and avoidable detention. Each member writes opposite his address the date when the Magazine was received and sent away.

The Secretary of the above Union will be glad to receive Titles, &c., of *MS. Magazines*, and names and addresses of Conductors, to publish along with the list of writers, and will also be pleased to give information respecting reading matter published in *British Phonography*.

The *New Testament*, beautifully written in *British Phonography* by Mr. James M'Aulay, is "out of print," but the Book of *Proverbs* is expected to be published, shortly.

READING EXERCISES.

Paul's declamation before Agrippa.

ACTS, CHAP. XXVI.

[illegible]

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 ٢١ - ٢٢ - ٢٣ - ٢٤ - ٢٥ - ٢٦ - ٢٧ - ٢٨ - ٢٩ - ٣٠ -
 ٣١ - ٣٢ - ٣٣ - ٣٤ - ٣٥ - ٣٦ - ٣٧ - ٣٨ - ٣٩ - ٤٠ -
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Handwritten text in Arabic script, likely a continuation of the previous page. The text is written in a cursive style and includes several lines of prose. The final line of the page is a closing phrase, possibly "والله اعلم" (Allah knows best).

A Sketch of the History of Shorthand. (Key, p. 8.)

1. 5. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 8

1. The first of these is the "Characteris,"
 which is a collection of letters and words
 written in a very beautiful and elegant
 hand. It is the work of a very famous
 calligrapher, and is highly valued by
 all who are interested in the art of
 writing. The second of these is the
 "The Writing Schoolmaster," which is
 a book of exercises for the purpose of
 teaching the art of writing. It is
 also highly valued, and is the work
 of a very famous calligrapher. The
 third of these is the "A New-Year's
 Gift for England," which is a book
 of exercises for the purpose of teaching
 the art of writing. It is also highly
 valued, and is the work of a very
 famous calligrapher.

- 1588 Timothy Bright
 "Characteris,"
 2. 1622 John Smith
 "The Writing Schoolmaster,"
 Peter Bales
 "A New-Year's Gift for England."

John Willis, 1602, "The Art of Stenographie, or Short Writing by Spelling Characterie, invented by John Willis, Batchelor in Divinitie."

Macaulay's "Polygraphy" - 1747

Rich. (1654)

Moat "Stenographic Standard," p 30

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Taylor's, 1786. m. d., . () 25th 8, .
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1823, Wm. Harding, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

I. Pitman, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Maddougal 1835;
 Odell 1837; Templeton 1840.

Honorificabillitndinit.
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The Lord's Prayer, &c. in Reporter's Style.

MATTHEW VI. ./. .

MATTHEW VI. *Handwritten musical notation on a single staff.*

PSALM XCV.

PSALM XCV. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840

PSALM C.

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CORRECTIONS.

Page 9.—16th line from bottom, Byron is mis-printed for Byrom.

Page 9.—11th line from bottom, after the word *arbitraries*, make the period into a comma.

Page 32.—Write the sign for *ow* in the blank, 16th line from bottom.

Page 32.—4th line from bottom, the outline for *oratory* is omitted. Write it as given on p. 66 in the space left for it, p. 32.

Page 35.—Perfect the hook in the word sign for, and strengthen the sign for *general-ly*.

Page 56.—The outline for *inconsiderable* is written instead of that for *inconsiderate*. Please substitute the following:—Tick *in*, *sd*, and upward *rt*.

Page 60.—1st Column. The hook *tr* in *splinter* is printed too full. Thin it with penknife.

Page 64.—Underline the *a* in *baseness*.

Page 81.—2nd line from bottom and second word:—*m* is too full printed; *k* is also too thickly printed in the word *become*, p. 86, 10th line.

Page 82.—Write the missing *s*-circle in the word *persecutest*.

Page 85.—9th line. Scrape off the speck after the word *our*, and also that after the word *lost*, 14th line, p. 87.

Page 90.—Last line. In the word *mysteries* write circle-*s* and *t*-stroke instead of large *st*-circle.

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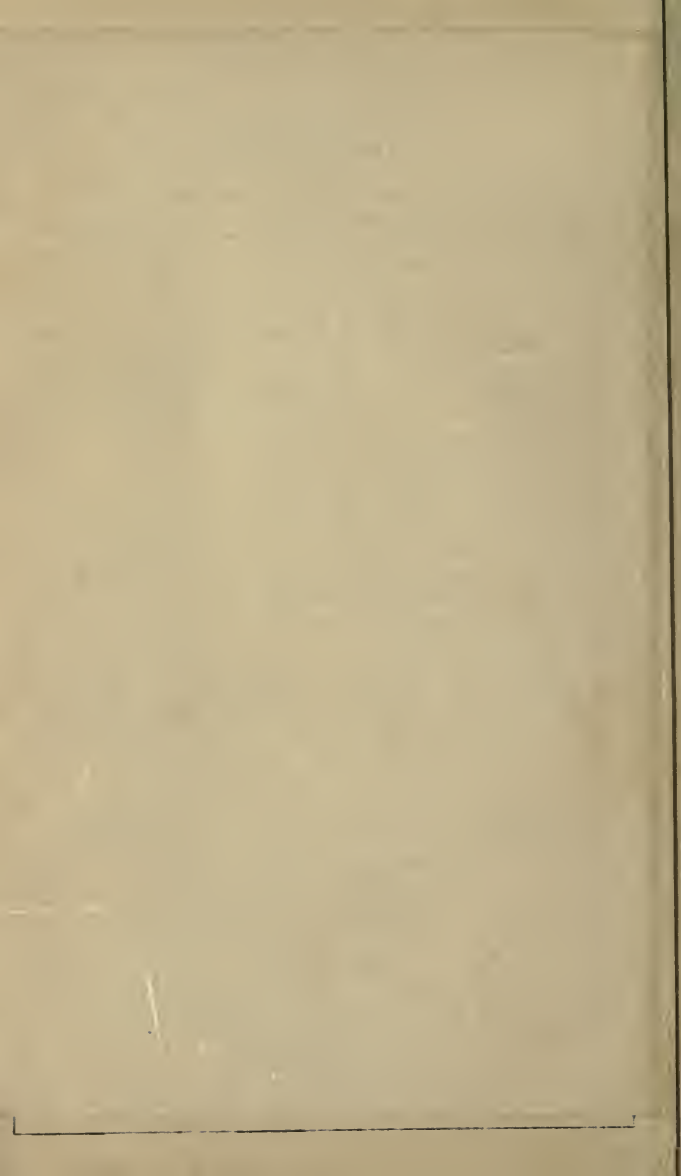
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